# THE ETUDE

July 1944

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LEONARD BERNSTEIN'S "Symphony No. 1. 'Jeremiah.'" has won the award of the New York Music Critics Circle as the season's outstanding new orchestral work by an American composer. The composition had been given its first performance early in the season by the New York Philharmonic-Symphony Orchestra, with the composer conducting. The award for the best piece of chamber music was given to the "String Quartet" composed by Sgt. Andrew Imbrie. This work had its première in a concert by the International Society for Contemporary Music, when it was played by the Bennington Quartet.

THE MUSIC SCHOOL SETTLEMENT of New York recently celebrated its fiftieth anniversary with a concert by the chorus and orchestra and a number of the students. The Settlement opened in 1894 with ten pupils and now has an enrollment of 1050. The teaching staff num-

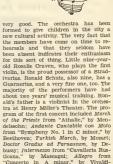


THE EUTERPE GLEE CLUB of Poughkeepsie, New York, recently gave its fifty-fourth concert, dedicated to its accompanist, the distinguished composer-pianist, Dr. Charles Gilbert Spross, who this year celebrates the fiftieth anniversary

of his first appearance with the club Dr Spross, who was born in Poughkeepsie, has had a notable career as composer, pianist, and organist. He has toured as accompanist with many celebrated artists, including Fremstad, Schumann-Heink, Gluck, Garden, Anna Case, and Amato, His compositions, especially his songs, are much in demand.

SUMMER MUSICAL EVENTS are in full swing or getting under way in various parts of the country, with crowds flocking to hear the programs in spite of traffic hardships. In Philadelphia famed Robin Hood Dell inaugurated on June 19 its 15th season with an all-Brahms program the conductor being Dimitri Mitropoulos and the soloist Artur Rubinstein, pianist. In our national capital, the Watergate Concerts by the Watergate Symphony Orchestra began on June 11 with Hans Kindler conducting the opening concert. The Ravinia Music Festival in Chicago opened on June 27. Several noted conductors will direct the Chicago Symphony Orchestra in these programs. In Detroit a series of eight Detroit Symphony Twilight Concerts, conducted by Karl Kreuger, and sponsored by the Grinnell Music Foundation, began on June 17 in the University of Detroit Stadium, In New York the Philharmonic Symphony Orchestra at the Lewisohn Stadium and the Goldman Band on the Mall in Central Park are drawing the usual enthusiastic crowds.

A CHILDREN'S ORCHESTRA has been organized at the Metropolitan Museum of Art in New York City and is giving excellent concerts to which the public is cordially invited. The children have been practicing at the museum two mornings a week during the summer, under the direction of Walter Mantani, who is also in charge of the student orchestra at Stevens Institute. The orchestra is open to any city child who can play any instrument well enough to take part. Most of the applicants have been accepted and Mr. Mantani says the children are =







of Miss Julia D. Owen. DAME ETHEL M. SMYTH, world known as composer, author, journalist. Suffragette, and athlete, died on May 8 at Woking, Surrey, England, at the age of



First World War she was a leading figure in the agitation for woman's suffrage, this cause having inspired one of her best-known compositions, March of for her sponsorship of the free band conthe Women. Her larger works included certs of the past twenty-five years in operas, symphonies, and a Mass. She New York City, died on May 13 at her was also the author of a number of lit- home in New York. She was active in

- Competitions -

THE SOCIETY FOR THE PUBLICA-TION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit 'manuscripts. These should he mailed between October 1 and Novem ber 1. Full details may be secured from Mrs. Helen L. Kaufmann, 59 West Twelfth Street, New York 11, New York.

Nachez: and Ballet Music from "Faust."

by Gounod.

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one bundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. Clifford Toren, 3225 Foster Avenue, Chicago 25, Illinois

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus based on a text from or related to the Old Testament. The Award s one hundred and fifty dollars, with publication of the winning work guaranteed. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long

A PRIZE OF ONE HUNDRED DOL-LARS is offered by The H. W. Gray Company, Inc. to the composer of the best anthem submitted in a contest sponsored by The American Guild of Organists. The closing date is January 1, 1945, Full information may be secured from The American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publisbers. A cash award of five bundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public perform-ance going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-second Street, New York 17, N. Y.

DR. SERGE KOUSSEVITZKY, distin-Week idea and the anniversary program in recognition of his twenty years as featured special concerts and church conductor of that celebrated group. It services under the general chairmanship was particularly fitting that this event should have been sponsored by a committee of leading American composers, for in no small way does the American composer owe Dr. Koussevitzky a debt of profound gratitude for giving first performance to many of his works. In fact, it was this special fact that seemed to be the theme of the testimonial. The dinner card, instead of presenting the menu, gave a list of the titles of more than one hundred and fifty compositions by Americans which Dr. Koussevitzky had made known to the public. Of these,

> MRS, DANIEL GUGGENHEIM, widow of Daniel Guggenheim, and widely known many fields of public welfare and civic betterment, but her chief interest in late vears was probably the bringing of free band concerts to millions during the summer months, In 1937 Mrs. Guggenheim was elected to honorary life associate membership in the American Bandmasters Association

THE NEW JERSEY FEDERATION OF MUSIC CLUBS, Mrs. Lewis James Howell, president, recently celebrated its twentyfifth anniversary with a three-day convention held in Newark, Concerts of outstanding excellence featured the programs of the festival and many distinguished musical groups from all parts of the state contributed valuable and entertaining numbers.

THE RAFAEL JOSEFFY MEMORIAL of New York City has given its entire musical library to the University of Illinois in memory of the celebrated Hungarian-American pianist, Rafael Joseffy. At his death in 1915 Joseffy left a very extensive



library of musical literature which had been assembled over a period of years. This consisted of foreign editions, no longer procurable, of orchestrations, scores, piano compositions, works of (Continued on Page 418)

IULY, 1944



Each collection includes a fine selection of solos, both transcriptions ond original works, which were included because of their proven popularity in sheet music form. Many of them have been used time and time again on various local, State and National Contests.

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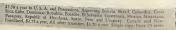
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## Music and "Plant Morale"

E VER SINCE the early years of the century your Editor has been pointing in these pages to the expanding employment of much in indicated the control of the century your Editor has of music in industrial life. The idea is so old that its historical roots sink far into the remote past. Men and women for ages have sung at their work. The famous Dennis-Roosevelt Expedition records of African jungle music suggest that, centuries before our country was discovered, tribes on the Dark Continent instinctively turned the rhythm of their labors into primitive chants which in

TODD SHIPYARD WORKERS

trial bands. The prizes were high and the

interest simply incandescent. Apart from

an American football game we never had

seen such a spirit of rivalry, All too feebly

the usefulness of music in industry was

realized in America, Industrial plants here

and there organized bands and choral so-

cieties. Not in every case were they suc-

cessful, but this was due usually to a lack

of vision upon the part of executives or to

the selection of an indifferent, inexperi-

zealots for "Music with Work." In 1929 Kenneth S. Clark issued,

through the National Bureau for the Advancement of Music, a

very excellent survey in this field up to that date in the book. "Music

World War II has multiplied mass industry in a way which shat-

ters all previous conceptions of production. With it has come the

introduction of music through electrical transmission and ampli-

fication so that millions now listen daily to music while they work.

Some shortsighted labor leaders at first looked upon this as a veiled

attempt to speed up production through exciting and rapid rhythms

some eerie manner changed drudgery into a kind of tribal glee. As labor has re-

adjusted itself from hand craftsmanship to machine mass production, music has followed. Years ago in London we heard at the Crvstal Palace a huge contest of indusand thus to invade the rights and strength of the working man. Whether this was in the minds of some of the advocates of music with work, we do not know, but the leaders with whom we have talked have had no such idea. The objective they see is to relieve the worker of the deadly monotony which comes with machine production which asks more of the human mind and body than many can endure. They regard it as a means of sparing the worker from becoming a whirling cog in a machine with no time to think, feel, or realize his right to the beauties of the world.

It seems certain that in the future a new field will be opened to musically trained people, with human breadth, social experience, and understanding. Every plant will have its musical director who will direct the musical program going out to parts of the factory reached by the amplification system. In "Factory Management and Maintenance" for October, 1943, R. L. Cardinell, Industrial Specialist at the Stevens Institute of Technology, contributed an article. "A Guide to Music in Industry," which is a very valuable study of the subject. This was reprinted by RCA and anyone desiring information on the subject may secure it without obligation by writing to RCA, Dept. M26, Camden, using a business letterhead.

Mr. Cardinell says in part: "It is possible to arrange programs for specific operations with extraordinary results. In most factories, however, the variety of operations being performed is such

that any musical program must of necessity be a compromise. Studies have not progressed far enough to link specific musical selections with specific industrial operations.

"At the present time there is a need for at least two distinct types of musical program. Music for most production processes is decidedly different in nature from music used for mental work. This latter classification includes office work, drafting rooms, design departments, and most jobs where thought processes are involved

to a much greater ex-



enced leader. In many industries the mu-No, this is not in a radio station or in a music school. It is the control room in the industrial plant of the R. M. Hollingshead Co., Camdon, New Jersey. Ferd Obeck, Director of Broadcasting, and "Pat" Paterson, Program Director. sical organizations were found to do much to relieve the humdrum of our mechanical era, and now all over the country there are

tent than physical movement. It is a common fallacy that music has no place in such work, but the success of many existing installations tends to prove its value here as well as on the production line. One allowable exception is where telephones are in constant use. "Among the good sources for music are the transcription li-

braries. One transcription library in particular has recorded music especially for industrial purposes, but special reproducing equipment must be used because the disks are vertically cut. In certain areas this library is available over a leased wire service.

"The use of radio as a source of music is not recommended for

(Continued on Page 424)

THE ETUDE

in Industry."

# Jane, the Adult Beginner by Angela Diller

Mist Angela Diller, author of many valuable and videly used pedagogical works for the pions, was a pupil of Edward McDowell and Dr. Percy Goetschiss of Columbio University. After studying abroad, the returned to America where she length of the Dorid Manness Manie School, totts, and director of the Diller-Qualic School of Music. She also has been on the feasily of the Suffer of the Diller-Qualic School of Music. She also has been on the feasily of the Suffer of Music. She Diller-Qualic School of Music. She also has been on the feasily of Suffern of the Suffern of Music. She Dutler-Deliver School of Music She Suffern of Music She Budon—Ennots's Nots.

STEADILY increasing number of adults who never "took" music as children, now want to do something about it. It is perhaps largely because there is so much "music in the air"-on the radio and on records-that so many older people want to learn to play. They usually turn to the piano as the most available instrument. This new phenomenon in music teaching is getting so numerous that it has a special name, the Adult Beginner.

Jane is an excellent specimen. She is twenty-two, so she qualifies as an Adult; and she certainly qualifies as a Beginner. One of her early remarks was, "I've always wondered how you read music; what is that thing they call a quarter note?"

Jane is my latest niece-in-law, and a perfect darling. Also, she is very lovely to look upon, and is a delightful combination of naïveté and sophistication. I had met her a year ago with my nephew, Ted, when they came to see me in New York, but I did not realize that there was anything "serious" between them,

Then Ted was inducted into the Army and spent several months in various parts of the country with a Chemical Warfare Unit. My last letter from him was from Georgia, so I was surprised to hear his voice over the telephone the following week, He began, "This is Ted. I'm up in Connecticut, home on a ten-day furlough. How are you, and how is the music teaching business? Can they all play The Star-Spangled Banner?" (Ted has an endearing habit of inquiring into the affairs of his elderly relatives.) I said I was all right, thank you, and they all could, or would very soon. He went on, "Have you anything on for Tuesday?"'I said, "No. What's doing?" And he replied, "Jane and I are going to get married; can you come out?" So that's how Jane became my niece.

#### A Soldier's Bride

They went back to Georgia and had the usual experiences of young married Army people these days. They found a little place near the Camp, and as Ted got home nearly every night, they kept house and cooked and did the dishes in blissful domesticity. Then, after a few weeks, Jane was told that all the wives would have to leave, as the troops were moving. So she came up to New York and stayed with me in my little apartment. This being what a friend calls, "My maid's year out," she and I had a continuous picnic together and became delightfully intimate.

In a few days Ted appeared. His whereabouts were very mysterious and, of course, no one asked questions. But we supposed he was staying in an embarkation camp near New York, as he came in or telephoned daily He had told Jane that he would not be able to let her know if or when he was going overseas, but that if she didn't hear from him for three days it would mean that he had gone somewhere.

We saw or heard from him regularly for a week. One Friday evening we prepared a beautiful dinner of his favorites-steak (for which we pooled all our available points and got a thick, juicy sirloin), asparagus, ripe olives, strawberries, and ice cream with all the fixings: then sat and waited for him to appear.

burned steak and the liquid ice cream, and I cudgeled my brains as to what we'd better talk about. I got out a boxful of family photographs and found some of Ted as a very small boy. Jane said, "Oh, wasn't he beautiful! May I have them? I would treasure them more than diamonds." So, we stuck them up in a row on her bureau. Then she said, "Music must be fun to do. I've always wanted to play the piano " This seemed to be a leading of the Lord, so we had a brief introductory session at ten P.M., with the soft pedal held



MISS ANGELA DILLER IN HER STUDIO WITH A FAVORITE PUPIL

down firmly so as not to disturb the neighbors, The next morning Jane said, "Could we go on with our music?" She stayed in town for a long week-end during which we had no word from Ted, and we "did our music" every day. The following is a brief account of her first excursion into piano playing.

#### An Eager Student

Jane is very intelligent and takes a good lesson, as she is eager and knows how to concentrate. At the end of five lessons her accomplishments were as follows; she had memorized four pieces (including a stylish selection called Swans in the Moonlight, involving a Debussy-ish use of the pedal); she had read twenty-five pages of an easy piano book; she had learned a good deal about scales and chords and could make up accompaniments to tunes. Best of all, she said, "Isn't it easu? I love it!"

All of this is very different from the way I was brought up musically. Contrary to traditional teachthe fixings; then sat any water to the lesson when nine o'clock came and no Ted, we ate the ing, fortunately, as a youngster I was always allowed ing to read. Jane naturally (Continued on Page 427)

to play by ear; but my first recollection of a music pook is the Richardson Piano method. The first pieces in Mr. Richardson's book were lumpy affairs composed entirely of whole notes. You played a plane key that you were told was Middle C with your sturdy righthand thumb, endeavoring at the same time to maninulate a corresponding key played an octave below with the feeble little finger of your left hand. While holding these two keys down firmly, you counted aloud, "1-2-3-4," then passed on to the next pair of fingers. This combination was even more hazardous, as, while you could easily push down your right-hand second finger, you had at the same time to match up with the entirely inadequate fourth finger of your left hand. This finger, being the weakest in your equipment, didn't have a chance in the world. Again you counted "1-2-3-4" and proceeded up the piano until you had no pairs of fingers left. Then you worked down again to where you started. To keep you going, a metronome wagged noisily and inflexibly alongside. You began slowly and "worked it up faster for next time." Nothing in the process remotely resembled music, except that it was done at the piano and made a noise,

Jane's approach to piano piaying was far more entertaining and varied, as it included three lines of study-first, learning to play pieces; then learning to read; then learning to play chords and to make up accompaniments. We did something along each of these three lines at every jesson, and this is how we

Learning to play pieces came first, as the inportant thing was for Jane to get going and have at once the fun of playing a piece that sounded like something. To save time, her first pieces were taught by imitation directly on the keyboard without using the printed

music. Jane can typewrite so her fingers curved naturally and we did not have to talk

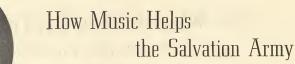
#### about "hand position. "Did I Do That?"

Her first piece was called The Katydid. I played it for her while she watched my hands, and we both sang the words. She asked, 'Isn't that too hard for me?" I said, "Not the way you're going to learn it, dearle, because we're going to break it down into what is called a rhythmic outline. You see, you play only one hand at a time, and the tune is made entirely of a single little nattern that you repeat in different octaves at the piano. That's easy enough, isn't it?" So Jane first learned a simple outline version of the principal notes of the tune, in order to get accustomed to moving around freely and rhythmically on the keyboard. Then she put in all the quick notes as a sort of "decoration," and in less than ten minutes she was playing like a veteran.

After she could play the piece with ease, I showed her the printed music, which does look fairly complicated, and she said in an awestruck voice, "Did I do

All her other "pieces" were learned by the same method. I played them for her until she got the general idea of the speed and style. Then we analyzed them, finding out the easiest things first-what places were alike, where the music made patterns, and anything in the way of short cuts to memorizing that she could find. We even began the Chopin Prelude in C minor, playing first the outline of the chords by rote and then filling in the other notes.

Always Jane was doing the discovering, for her learning was more important than my teaching. She usually ended up by saying, "Now, don't say anything. See if I can play it the first time without a mistake' -which, in a way, is the standard of performance for anything from The Katydid to a Beethoven sonata.



A Conference with

Evangeline Booth

International General, Retired The Salvation Army

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

The Salvation Army which, with the Red Cross, stands as the world's greatest agency for good works, regards music as one of its most potent instruments. The mission of the organization of its most potent instruments. The instruction of the Organization is ta save, and its saving reaches out, not through abstract doams, but through practical charity. Though the work of the dogma, but through practical charity. Inough the work of the Army is evangelical, the everage citizen thinks of it, as the place where people go for holp. The help is never failing; and much of it is administered through music. In prabing the value of music in the mission field. The Etuos has sought an opinion from Evangeline Booth, retired International General of the Solvation Army, daughter of its founder, and perhaps the best-known and best-layed symbol of salvation in the world.

GENERAL BOOTH IN THE SALVATION ARMY UNIFORM

Born an Christmas Day, Evangeline Booth inherits the zeol and the gifts of her intrepid father. At an age when most girls' lives are filled with gay nonsense, she was down in the darkness of the London slums, where her courage and chority changed broading apposition into enthusiastic admiration. Known as 'the white angel," she had an entirely volunteer bodyguard of street urchins and waterfront roughs. At twenty-three, Evan-geline Booth assumed command of all Army work in Landon. together with the supervision of the International Training College. For over fifty years she has given herself without stint to the work, in all parts of the world.

In 1898 General Booth took o mission and nursing corps into the Klondike. During the first World War she placed the entire resources of the Salvation Army at the disposal of the Government of the United States (of which she is a citizen) and organized missions under frant-line fire. For these services, President Wilson honored her with the rare Distinguished Service Medal, General Baoth's hobbies are "The Army," humanity, and music. She is a horpist of professional coliber, and is equally at home on a dozen other instruments, reed and stringed. A composer of distinction, she has written both the words and music of many populor hymns. Today, in the air-raid shelters of London, Salvation Army bands give regular concerts to uphold the morale of the people, and among the most de-manded selections are hymns of General Booth's composition.

TT IS NOT BY ACCIDENT that the Salvation Army makes constant use of music," General Booth states. "Music belongs to God. It is of God and was created by Him. Man realizes that something more than the material is in him, and this he expresses in music. Is there any other influence that carries the power of music and song? Music, you see, is the quickest educator in the world. It is the master of order, time, courteous obeisance; it expands the poorest mental understanding; it makes people milder, kinder. It gives birth to highest aspiration, and kills the ignoble with one blow of melody. And so our organization utilizes the all-conquering influence of music to break down what is evil and build up what is good. I have known a murderer in his cell to resist every word I spoke; but when, taking up my guitar, I sang to him, 'Just as I am without one plea, but that Thy blood was shed for me,' he burst into tears and asked me to pray.

"Music creates conviction; more than that, it reveals the compassion of God: Symphony-a consonance of sounds, and sympathy-a consonance of feelings, are inseparably allied. You must have feeling in music or it is lifeless; you must have harmony in feeling or there is discord. What is war but the bitter fruit of inharmonious feelings? Every composition springs from a specific purpose in the composer's heart; our music springs from an exhaustless thirst to bring knowledge of the Saviour to the hearts of men. The first thing a converted man wants to do is to sing. Thus, there is a philosophy behind our use of music. When the Greeks built the city of Thebes they had

music played, and it so inspired them that the stones seemed to move into place of themselves. We are trying to build a better world, and we find that the music of reverence, of comfort, of repentance teaches faith and gives birth to the noblest aspira-

#### Music That Cheers

"Our street music, of trumpets and tambourines, is meant not merely to attract attention. Attracting attention is important to any great enterprise, but the chief concern is what you attract that attention from and what you attract it to. Our use of music is to attract attention away from over-worldly thoughts and attract it to the spiritual. As a girl, I would sing in the worst saloons of London, accompanying myself on the accordion, and many of the men would stop drinking and sing with me.

"Street music, however, by no means represents the whole of our musical work. Music forms an important part in our training of officers. In all our Training Schools, voice culture, instruments, harmony, and composition are taught by thoroughly equipped musicians, all of them Salvationists. Many belong to families who have been Salvationists for three generations, inheriting the tradition of our music as part of the warm atmosphere of home And what is this tradition? To do good is the purpose of every note we sound. Thus, the Army is bright in its music. By no means neglecting the music of pathos, we try to make people glad.

"Our music is kept simple and true, and the plain people take it with them into their workshops and their kitchens. All our textbooks and all the selections in our band journals (over two thousand arrangements) are written by Salvationists. Our bandsmen number nearly sixty thousand and our songsters, over eighty thousand. The world's greatest artists-among them Sousa, SirThomas Beecham, and Kreisler-have encouraged us by their congratulations. Yet our music has not been evoked by wealth or endowment. Our bandsmen receive not one cent of remuneration for all the time and toil they give, early and late, on work days and rest days, under all skies, arctic and tropical, Repeatedly, the quality of their work earns them calls from well-paying professional groups; yet they always reject these tempting monetary offers from the outside. Their sacrificial service (Continued on Page 420)



GENERAL BOOTH AT HER FAVORITE INSTRUMENT

"FORWARD MARCH WITH MUSIC"

# When the Great Day Comes!

A Plan for a Peace Day Celebration

An Editorial by James Francis Cooke

EACE DAY! Victory Day! Armistice Day! Whatever we may call it, the tremendous moment is coming when the powers of darkness will be vanquished by the powers of light.

In November, 1918, just before the real Armistice Day, America went through a rowdy celebration of a "fake Armistice." which was more like a wild New Year's Eve spree than a period of rejoicing over the termination of a great war. In the first World War, America as a whole had suffered relatively little in the loss of precious lives. Those who had passed on made an immortal monument to American ideals, courage, and honor.

Now, we are approaching the climax in a vastly different war involving the entire world. Yet the Dove of Peace is soaring high in the heavens and sooner or later will descend benignly upon a devastated planet

This will be one of the epic moments in history and will mark the opening of a period which we believe will make clear to all surviving people, as never before, the horrors. the dangers, and the futility of war. This is all vital, because war depends largely upon "the will to war." Hereafter, in world affairs, the international bruisers who see no way of surviving except by incessant fighting, must be put under control, just as any gangster must be dealt with by the law. Well might Schiller say in "William Tell":

"Peace is seldom denied to the Peaceful." What can you, as a music lover or as a musician, do when the great hour comes, to prevent spontaneous joy, which accompanies the announcement of Peace, from being given over entirely to a frenzied spree, with rioting, shouting, yelling, inebriated crowds in the streets, and senseless cascades of old paper pouring down from the skyscrapers? Surely we do not want to turn our recognition of the coming victorious peace into a pagan Saturnalia, dancing over the bodies of our heroes! What can you do, through music, to make this tremendous event properly signify the end of our real enemy, the malignant "religion of hate," with which millions of people in Europe and the Orient have been indoctrinated? What can you do, through music, to demonstrate to the world that our faith in

Our fathers' God, to Thee, Author of liberty. To Thee we sing. Long may our land be bright With freedom's holy light: Protect us by Thy might. Great God, our King!

supreme? It is only by means of universal

understanding with all nations that we can

come to that blessed security that St. Augus-

tine had in mind when he wrote in "The City of God": "Peace is our Final Good."

The great responsibility of the United Nations is that of rooting out the military cancers in the enemy countries, amounting possibly to one hundred thousand military war-mongers in centers of cruel intolerance. whose monstrous orgies on the altar of the religion of hate, done to the music of the unspeakable hymns of hate, including the Horst. Wessel Lied, have revealed to the world a cult of diseased maniacs responsible in the past ten years for the death of some forty million people. These fanatical followers of the Junkers and the samurai must be controlled or put out of the way, not in spirit of revenge or of hate, but as a surgeon cuts out a cancer to save the life of a patient—in this case, civilization. For the dupes of these military fanatics, there must be some plan to make them realize that they are not entitled to any part in modern civilization until they have so ordered their lives as to become decent human beings. It is incompatible with Christianity

\*The hymn America is chosen because it is also the music of God Save the King and because it is more singable than other patriotic songs. God and in the best in mankind still remains

to hate even them. They need our help and our love. "Father, forgive them; for they know not what they do.'

When the great day of Peace comes the celebration will be national. The Etude proposes that every half hour on the clock hour beginning with the Peace announcement and continuing during the day, the last verse of America be heard and sung in the streets, in the schools, in the churches, in the camps, on the ships afloat, in the homes, in the stores. the offices, the theaters, in the fields, the factories. Throw wide open the doors of the churches and have the organs play this grand hymn every half hour.

## Hail to Heroism!

If possible, have its melody and connotation amplified to the streets in the universal language of music.

## Hail to Freedom!

Let every radio station from coast to coast put on this hymn every half hour, so that it can be heard by millions, and in this way broadcast to the world the deathless principles for which our brave men and women have given their lives

#### Hail to Right!

We, as an American people, must make this occasion one of prayers of gratitude and rejoicing and not permit it to degenerate into a moronic carousel, a mob jamboree wholly unworthy of the tremendous portent of the historical hour.

## Hail to Peace!

The readers, young and old, of The Etude, may turn themselves into a mighty army of tireless organizers to bring this about. You, as a unit in this army, must ceaselessly enlist the enthusiastic interest of all you meet. Get them to organize groups of people of all classes and all creeds and all races to be ready bands, orchestras, performers, and sound installations to meet this vast musical and patriotic responsibility which you, as a musician, will be honored to assume. Then, when the magnificent moment comes, and it cannot come too soon, we may show to the world that civilization is going onward, ruled, not by the religion of hate, but by the religion of love, honor, high ideals, and spiritual freedom which are the foundations of American life and faith.

THE ETIIDE

The Story of "The American Debussy" Often we hear Charles T. Griffes spoken of as "The American Charles T. Griffes

Debussy." although this is unquestionably an injustice to the very ariginal and distinctive genius of an American camposer about whom altagether too little has been printed in the past. that time Debussy (1862-1918) was living in Rome as a Grand Prix of the Paris Canservataire, Griffes died in New York in 1920. In his shart life of thirty-six years he produced masterly warks which have became a permanent part of the musica literature of our country.—Enitor's Note,

N THE AFTERNOON of April 8, 1920, I received a telegram reading, "CHARLES GRIFFES DIED TODAY." Naturally, my first reaction was personal: then came the realization of what his death would mean to music. For among our composers there was no question that Griffes was one of the most

gifted. The "Sonata" for piano, "The Pleasure Dome of Kubla Khan," "The Kairn of Koridwen," "Poem for Flute and Orchestra " many songs and niano compositions, as well as other works, had given ample proof of this

The telegram was no surprise. No man could live long who never al-

lowed himself any relaxation from unending toil. Griffe's taught at Hackley School, also training and directing the choir, the entire school year. As soon as vacation time came he went direct to his apartment in New York, where he literally shut himself in for three months to compose,

bu Noble Kreider

One critic has said, "Griffes is dead, worn out by drudgery and a stunid world's misuse." Knowing Griffes as I did was to realize that "drudgery" was his pleasure, his joy. The "misuse" in no way seemed to trouble him; he desired only to be let alone to have time to write the many ideas clamoring for expression. The long months at Hackley School were lived in anticipation of the freedom he was to have in his apartment where most of his composing was

In one of my visits with Griffes, he asked me if I knew "The Pleasure Dome of Kubla Khan" by Coleridge, repeating it from memory. He said, "I am going to write a symphonic poem on it," and going to the piano he played the parts of it that had come to him It was some months later that I heard the work had been completed. He then wanted to know what

I thought of William

Sharp's "Sospiri di Roma," and told me he had written some plano compositions on the poems, one being The White Peacock which he played for me, He also played parts of "The Kairn of Koridwen" and a number of piano works. It was there that Griffes offered me the dedication of The Night Winds To my regret I did not accept it, telling him I preferred my name on something more characteristic. The Night Winds was first conceived as a song, as were several of his other piano compositions.

## Early Years

Charles Tomlinson (his mother's middle name) Griffes was born September 17, 1884 in Elmira, New York, where he passed a happy boyhood in a happy household. There was school; long walks through the woods covering the beautiful country surrounding Elmira; the gathering of many wild flowers common to that region; listening to the birds; and the games and sports of a normal boy.

Very early Griffes showed a marked interest in music, playing accurately from ear, melodies he nad heard-to the surprise of his family. When he was six years old a young man belonging to a musical group having an engagement at the local Y. M. C. A. wa brought home by Griffes' father. It was from this young man that Charles had his first venture with the keys of the piano. He was taught Moody and Sankey hymns, and ballads popular at the time. With the departure of this young man it was decided by the family that Griffes' eldest sister was to give him lessons on the piano. As usual, these lasted but a short time. His interest lagged and seemed to be wholly for painting

Very early he had shown a marked interest in colors orange for a time being his favorite one. It is told that on visits to his grandmother's, after greeting her, he would rush to the garden where he spent hours looking at the marigolds. Griffes never lost his enthusiasm for colors which were related by him to sound, Much later he associated certain colors with certain keys.

#### An Unusual Talent

There were no more piano lessons until his twelfth year. Confined to his room recovering from typhoid fever, Charles heard his sister practicing a Beethoven Sonata which so captured his attention that he resolved to learn it. He begged his sister to teach it to him and to begin his lessons again. This time he applied himself so assiduously that he made rapid progress. It was the same old story-the teacher of a great talent was beset to keep ahead of her pupil. She suggested that her brother go to her teacher, Mary Selena Broughton, at Elmira College, a woman of wide culture and much experience

At once Miss Broughton's interest was awakened by her unusually gifted pupil whom she led through the rich literature of the piano, suggesting books for the boy to read which she discussed with him. She also encouraged Griffes to compose. Of these early attempts, unfortunately I know almost nothing. But it was probably at this time that he made an arrangement of the Barcarolle from "The Tales of Hoffman." which he played in one of the local concerts-and later described to me with some amusement.

CHARLES TOMLINSON GRIFFES

"FORWARD MARCH WITH MUSIC"

IULY, 1944

"FORWARD MARCH WITH MUSIC"

By courtesy of The Musical Qu

#### Music and Culture

During this period he began organ lessons with Mr. George Morgan McKnight; these lasted a comparatively short time, as Griffes did not like the organ, Even his great love for Johann Sebastian Bach could not awaken an interest in this instrument.

By 1903 Miss Broughton felt that her pupil's development was such that she had nothing more to give him, and she resolved that her protégé must study in Berlin, On May 12, 1903 Charles gave a farewell recital assisted by three singers. His program was from the works of Daquin, Chopin, Mendelssohn, Liszt, and Brahms. There were two numbers on it from his pen, two songe for convene that had been written in 1901 Sur ma Lyre and Si mes Vers avaient des Ailes-with poems by Saint-Beuve and Victor Hugo, respectively. In every way the concert was a success. The reviews of

it spoke glowingly both of his playing and compositions. Charles was graduated from school the following June. The two months before he was to sail for Germany were spent feverishly studying German and making preparations for his departure. August 13 he sailed on the Grosser Kürfurst for Germany where he. remained four years, although originally it was to have been but three. Griffes enrolled in the Stern Conservatory, His first piano teacher there was Dr Jedliczke, a pupil of Nicholas Rubinstein and Tchaikovsky. He studied composition with Bartholomé Rüfer, the composer of two operas and many instrumental works for orchestra, and studied theory with Max Julius Loewengard, a pupil of Raff and an author of many textbooks on music.

Griffes, whose idea of Germany had been formed by such books as Jessie Fothergill's "First Violin" wrote that he found the country quite the opposite from what he had imagined it. His letters from Berlin were quite enthusiastic over the city, the people, his studies, the concerts, operas, theaters, and all that a great center of culture has to offer. The criticisms he made in his letters are of great interest, giving glimpses of his future development.

#### An Important Decision

Griffes formed a close friendship with a very intelligent young German who soon saw that his gift for composition was greater than his talent for the piano and brought Charles to see this. He then wrote to his mother, "If I want to do anything in composition I feel that I ought to have a good foundation," and begged to be allowed to remain in Germany another year. This friend wrote to Mrs. Griffes, preparing her for the change in her son's aspirations, and told her of the remarkable development he had made "as an all-round musician"

During the last year of Griffes' stay in Berlin he changed several of his teachers. Dr. Jedliczka became ill, and on the advice of his physician gave up teaching and left Berlin. Griffes then studied piano with a young pupil of Leschetizky, Gottfried Galston, from whom he learned the famous pedagog's methods. When Loewengard left for Hamburg. Griffes studied with William Klatte-at one time Repetiteur under Strauss at the opera in Weimar, Humperdinck succeeded Rüfer as Griffes' teacher in composition.

The compositions he wrote in Germany-the most ambitious, a "Symphonische Phantase" for orchestra -all bear the influence of the German composers. The songs, though especially marked by Griffes' individuality, show the influence of Strauss and Brahms.

Upon Griffes' return to the United States in 1907 he gave a recital at the College in Elmira on July 24. Again two of his compositions were on the program-Si mes Vers avaient des Ailes and Nocturne from "Suite for String Orchestra," and an arrangement of Strauss' Wiegenlied. The papers reported the concert very favorably, remarking upon his growth pian-

Hackley School in Tarrytown, New York, a short dis- G. Schirmer, Inc., died May 6 in New York, tance from New York City, where he was to remain until his death. In many ways his stay at Hackley was an unhappy and trying one, owing to a number of exacting, unreasonable persons connected with the miscarriage of fate has become the center of the Nazi of exacting, unreasonable persons connected what as school. But at least it was a charming place, and livmovement in Berlin, and up to the time of the bom-

ing and teaching there was no more trying than elsewhere.

The fact that Griffes from 1907 until his death had a continuous salary seems sufficient to give the lie to the stories of his abject poverty that somehow were circulated after his death. In the face of the facts it seems incredible that these stories should have been given credence and even put in print. It is probable that some well-meaning friend thought this would be a quick way to arouse interest in Griffes' work. There were financial family obligations which the composer had promised to shoulder, but these were no greater burdens than those of any family man.

#### The French Influence

Shortly after Griffes' return to the United States his interest was roused in the works of the modern French composers in whose music he saw his future way-the liberation of his whole personality. The two creative periods of Griffes are strongly marked; the first under the influence of the German school, and the second in which he turned away from it and found himself in that of France and Russia. His most beautiful and individual work belongs to this period. It is idle to speculate where his genius might have led him had he been granted a longer life. Scarcely reaching middle age, Griffes has left a surprisingly large number of compositions-a world of beauty marked by his individuality. He expressed himself in many forms and many mediums-orchestral, dramatic chamber music, songs, and plane works.

In spite of the "world's misuse"—quoting the critic Griffes was fortunate in having his compositions performed, His dramatic works were staged; several of our principal orchestras played "The Pleasure Dome of Kubla Khan" and his "Poem for Flute and Orchestra." His songs were presented, and many planists played his compositions on their programs. In all, an apparent recognition, but far from what he deserved In the spring of 1918, when walting at Camp Merries

to be sent overseas, Griffes came to see me several times. On one of these visits he brought the manuscripts of his beautiful "Sonata" which we went over carefully. He also told me of some things he was engaged upon and some of which he dreamed of doing. I was fortunate enough to get a pass which allowed me time enough to spend an afternoon and evening at Hackley. After living for months in barracks, entering Griffes' rooms-the rooms of a sensitive cultivated man-was an experience I can never forget, His books and his pictures all reflected the man, Hearing the new "Sonata" took me back to a world I had forgotten. I left at evening, taking with me two volumes of "Verhaeren," his gill to me which I kept with me all through service, I aw him hur once more. Then the telegram,

## Passing of a Distinguished Editor and Musicologist



DR. CARL ENGEL

R. CARL ENGEL, editor of The Musical Quarterly, for twelve years chief of the Music Division of the Library of Congress, and for passed on still speak. He wrote: In the fall of 1907, Griffes accepted a position at many years president of the music publishing firm of Dr. Engel was born in Paris, July 21, 1883. He was the great-grandson of Joseph Kroll, founder of the Kroll Opera House in Berlin, which through a curious

bardments of the city was the theater of all important

Dr. Engel studied composition in Munich with Ludwlg Thuille. He came to the United States In 1905, becoming editor of the Boston Music Company from 1909 to 1921. In the latter year he took the position of chief of the Music Division of the Library of Ongress, later becoming president of the firm of G. Schirmer, Inc., and editor of The Musical Quarterly. He was a member of many distinguished musicological societies and was decorated by the French Government with the Cross of the Chevaller of the Legion of Honor. His compositions were known and appreciated by a select group of his loyal admirers, but were insufficiently heard by the public,

Dr. Engel had a rare, almost chameleon-like gift of meeting strangers, adapting his personality and mentality to their objectives and making them feel a special sense of his appreciation and personal interest. He had large numbers of friends who will remember him for his kindness, as others will value his practical work in his field. Unostentatious, he would seek to "bring things about," and many were unaware of his personal efforts and contributions in various artistic inovements, as, for instance, his efforts in inducing Mrs. Elizabeth Sprague Coolidge to make a splendid gift to the Library of Congress, which provided for a handsome music hall and valuable additions to our national library. He was proud of his American naturalization and worked energetically for American

Dr. Engel was rich in friendships with people great and small, in all walks of life, and his loss is a serious

one to musical art in the New World. Dr. Engel's life was one of high ethical ideals with which he always reconciled the many practical problems he was forced to meet daily. The great minister and publicist, Henry Ward Beecher, felt that immortality began in this life and that those who have

"When the sun goes below the horizon, he is not set; the heavens glow for a full hour after his departure. And when a great and good man sets, the sky of this world is luminous long after he is out of sight. Such a man cannot die out of this world. When he goes he leaves behind much of himself. Being dead he speaks."

EUGENE GOOSSENS

Eugene Goossens was born in London, May 26, 1883, the son Eugene Goossens was born in London, May &6, 1863, The son of a well-known Belgian operatic conductor. He was aducated at the Bruges Conservatory, the Liverpool College of Music, and the Royal College of Music in London. From 1911 to 1915 he played violin in the Queen's Hall Orchestra. There after, he became assistant conductor (with Beecham) until 1920. After conducting his own orchestra, the Russian Ballet, and the opera at Covent Garden, he became conductor of the Rochester Symphony Orchestra, Since then he has appeared as quest conductor with many of the foremost orchestras of the world. Since 1931 Mr. Goossens has been conductor of the Cincinnati Orchestra, bringing the orchestra to an amazing height of orchestral virtuosity. His numerous works for stage orchestra, and chamber music place him in the front ranks of original creators in the musical art of today.

WO YEARS AGO in an article in "Modern Music" entitled "The Public, Has It Changed?", I wrote the following:

"People go to a concert primarily for entertainment. Why quibble about it? The doses of uplift and culture they absorb in the process are purely subconscious and incidental. The sooner composers and conductors acknowledge the possibility of a person being at one and the same time deeply moved and likewise entertained by music, the sooner will both discover the secret way to the hearts of their audience.

"Composers can no longer afford to preserve that attitude of subjective isolation which results in long, sententious symphonic works filled with a morbid self-contemplation, and devoid of the one element which puts them in sympathy with their audience. The public, in short, insists upon adopting a very realistic attitude about the whole business, and there is little one can do about it. I have known audiences to strive with all their might to find the key to a work which the composer has so effectively hidden that he might have spared himself the trouble of writing the work at all. This is not a matter of 'idiom.' The opus can be as contrapuntally, harmonically, and rhythmically 'advanced' as you like. (The public will probably like it all the more for that.) But there comes a psychological moment in any piece of music when, unless the composer has already established some kind of 'rapport' with at least a fraction of his audience, the conductor might as well stop and proceed to the next item on the program."

I am not suggesting for a minute that a composer has to make a compromise with his own artistic conscience in order to get his message across. Far from it. No one has more jealously fought to preserve the ideals and integrity of "pure" music-and musicians American Music for American Orchestras

A Renowned Conductor Tells What Kind of Music He Seeks from American Composers

by Eugene Goossens

Conductor, Cincinnati Symphony Orchestra

The following is an extract from an exceptionally brilliant address made by Mr. Goossens at the banquet of the Music Teachers National Association in Cincinnati in March. The Etude regrets that paper restrictions make it impossible to print this address in its entirety. Mr. Goossens' remarks are practical, constructive, and inspiring, and should be invaluable to young composers.

too, for that matter-than I have. I am not saying that the composer is, in any sense, compelled to "write down" to an audience in order to secure a sympathetic hearing, nor that there is a "short cut" which even the most idealistic of us can afford to take in getting our message across. (If any man has ever been accused of writing esoteric abstractions, that man is myself.)

#### A Few Imperfections

For Instance, to be specific, it is unquestionably a fact that many composers are not yet aware of certain fundamental facts in connection with the listening apparatus-or shall we call it the capacity for assimilation?-of the average audience. Most of us still overestimate the faculty of the audience for absorbing the intricate ldiom of a too-rapidly shifting harmonic texture, or the too-thickly woven fabric of an overpolyphonic work, or an excessively integrated contrapuntal essay in composition, or the complex web of sound of the modern orchestra.

Is it not a remarkable fact that at least five out of seven of the symphonies of the so-called "popular" composer Sibelius can be programmed only for a highly sophisticated and musically well-versed audience? Any conductor of experience will tell you that to program the "Third," "Fourth," "Flifth," "Sixth," or 'Seventh" symphonies by the composer of "Finlandia" before any but an audience of initiates, is courting a lukewarm or apathetic reception. If this is the case with Sibelius' music, how much more understandable is it in the case of many samples of contemporary Americana! And how much more important it is, in the light of this, that we composers should ponder over some of the imperfections in our music which serve to create additional barriers between the public and the message we are striving to get across to them.

Excessive thematic vagueness, indistinct melodic line, thick, clumsy orchestration, lack of vivid or picturesque qualities, too much abstraction—these are only a few of the contributory causes for the lack of "audience appeal" which so many-too many-of the scores lying in my office seem, fatally, to possess. Time and again, elementary faults of orchestration-faults which take up a conductor's valuable rehearsal time for adjustment-crop up in a surprisingly large number of orchestral scores. If I had my way, I'd make it compulsory for every young composer in the land to listen to at least half an hour's orchestral rehearsal every day, as surely as every Catholic priest has to recite

his daily office. I'll wager, too, that there'd soon be a return to the clear, cool, limpid orchestra of Mozart's day, and an immediate reaction against the superfluously oversized orchestra of today. But that is purely conjectural

Some time ago I invited some thirty well-known composers to contribute to a series of patriotic fanfares with which to open each concert of our last season. I specifically asked them to limit themselves if possible to brass and percussion instruments, as being most suitable to the nature of the piece. It is typical that only thirty per cent of them did so. Sixty per cent couldn't resist adding woodwind instruments, while the remaining ten per cent wrote fanfares for full orchestra. These last, I need hardly add, proved most unsuitable. This is just one instance of the irresistible way we seem to succumb to the temptation of over-luxuriance of orchestral color. Maybe it's due to listening to too many of those lush, cream-puff slithery, radio orchestrations where they worship the god of portamento, and where the wail of the saxophone quartet pollutes the clear freshness of string tone. (I have no personal grudge against the saxophone, per se, but the glutinous decoction of four of them for an hour on end is rather like a steady diet of molasses.)

But all this has to do with the purely orchestral aspect of the case-there are other and more important ones.

## Strong Thematic Material

I spoke just now of thematic vagueness. I wonder if would be possible for all the composers of this country-and others too, for that matter-to take a solemn vow concerning the actual "stuff" of which their music is made? I'm old-fashioned enough to believe that it is impossible to write a good piece of music unless it is based on really worth-while thematic material. I'm willing to wager that every single one of those scores lying in my office right now would stand one hundred per cent greater chance of being performed if the basic, fundamental thematic material on which they're built had been reconsidered, strengthened, or otherwise altered for the better, before their composers had finally set to work on them. It just isn't true that good workmanship can convert an intrinsically weak or worthless idea into a masterpiece! Look at the composers of old! The works of theirs least played and most (Continued on Page 418)

"FORWARD MARCH WITH MUSIC"

THE ETHDE

IULY, 1944

# A Wide Selection of Unusual Records

by Peter Hugh Reed

ski Victor set M-963.

The arrangements here are by Mr. Stokowski, There are four Bach selections in the set and one Palestrina. The latter, which emerges as an anomaly in a set specifically marked Bach Transcriptions, is the four-part motet Adoramus Te. The Bach works are the first movement of the "Sonata in E-flat" (known as a "Trio Sonata" for organ); Ich ruf' zu Dir, Herr Jesus Christ (Chorale Prelude); Prelude and Fugue in E minor (No. 3 of "Eight Little Preludes and Fugues," for organ): and Es ist vollbracht (contralto air from the "St. John Passion").

Stokowski's Bach remains, as it always has been, highly individualized in interpretation. There are those who criticize his mode of performing Bach, contending that the fervor and emotional excitement which he brings to his interpretations are alien to the composer. To be sure, the swells and recessions and the obscure phrasing, in which he indulges, are not in line with traditional Bach performances, Stokowski tends to relate Bach's music to the French nineteenth-century organ school of playing, of which he was a disciple. Since the virtuoso quality in Bach can no more be denied than the deeply devotional, it is not surprising to find Stokowski stressing these qualities

Beethoven: Symphony No. 9 in D minor (Choral) Opus 125; The Vienna Philharmonic Orchestra, with Luise Helletsgruber (sonrano) Rosette Anday (contralto), George Maiki (tenor), Richard Mayr (bass), Vienna State Opera Chorus, directed by Felix Weingartner. Columbia set 227.

This recording, recently re-issued by Columbia, was originally made in Vienna in 1935. It is generally acknowledged to be the best version of Beethoven's "Ninth" on records, Weingartner was a great student of Beethoven during his lifetime, and his monograph on "The Performance of Beethoven's Symphonies" has long been a conductor's handbook. This performance shows the justness of Weingartner's honest and sincere musicianship. There have been greater renditions of the "Ninth." but none as yet have been recorded. Reproductively this set is satisfactory, but not on a par with modern orchestral recording.

Foote: Suite for Strings in E major, Opus 63: The Boston Symphony Orchestra, direction of Serge Koussevitzky, Victor set 962.

Arthur Foote (1853-1937) was one of the talented group of late nineteenth-century New England composers. As teacher, planist, and organist, he occupied a conspicuous place in the musical life of Boston up to his death. His "Suite for Strings," originally written for and played by the Boston Symphony in 1896, is a well-made work, melodically fresh, in good taste, and illustrative of the composer's fine craftsmanship. It comprises three movements-a Prelude, which builds dramatically, a Pizzicato Serenade, in the style of Tchaikovsky-which is interrupted by a Poetic Adagietto, and a fugue of songful character. Koussevitzky, long an admirer of this music, features it in his programs yearly. His is a vital and ingratiating perform-

Barber: Overture to School for Scandal; Janssen Symphony of Los Angeles, conducted by Werner Janssen, Victor disc 11-8591. This bright satirical take-off of Sherldan's comedy

B ACH: Transcriptions for Orchestra; The Philadelphia Orchestra, direction of Leopold Stokowset Viter and Achieve and Achiev found its place in the repertoire of most of our leading symphony orchestras, it should prove a welcome recording. Janssen gives the music an incisive performance. Gottschalk (arr. Maganini): The Banjo; and Anderson: (1) Jazz Legato. (2) Jazz Pizzicato; Boston

"Pops" Orchestra, conducted by Arthur Fiedler, Victor

a not inappropriate manner. Leroy Anderson has written two novelties for strings one of which Jazz Pizzicato is particularly diverting. One suspects, however, that both pieces would have fared better in a more appropriate jazz dress, Fiedler plays these compositions with evident relish. Falla: La Vida Breve-Spanish Dance No. 1: and Shoetakovich: Polka and Russian Dance from The Age of Gold; The St. Louis Symphony Orchestra, con-

was familiar with his native Creole and Negro songs.

The Ranjo was a popular piano piece which owed its

orlgin to New Orleans. Maganini has made an ingenious arrangement of this typically American com-

nosition, one which accentuates its wit and galety in

ducted by Vladimir Golschmann. Victor disc 11-8592 Although we have long needed a good recorded performance of the Falla Spanish Dance No. 1 from his prize-winning opera-"Life Is Short," the same cannot be said for the Shostakovich music since there are a couple of adequate recordings of it. This modern Russian Ballet Music is not of great consequence being an example of the composer's youthful style tending toward ribaldry and vulgarity. Mr. Golschmann plays both compositions effectively, but one suspects this disc will be valued most for the Palla

Dohnányi: Quintet in C minor, Opus 1; Edward Kilenvi (piano) and the Roth String Quartet Colum-

> Although there is no lack of melodic flow in this music, it is, however, of the lush-romantic order, flowing smoothl along an uneventful course. The is none of the wit and poetic distinction of the composer's "Quartet in D-flat." which the Roth Quartet previously played in recording. The performance here is satisfactorily attained,

Hindemith: Sonata in E (1835); Edgar Ortenberg violin) and Lukas Foss (piano) Hargail set MW-300 This remains one of Hindemith's

most effective and accessible chamber compositions. It does not strive for grandeur but instead for melodic eloquence and ingenious harmonic coloring, Curiously, the opening movement recalls the opening part of the first movement of Franck's violin and piano sonata, yet in no way has the composer been plagiaristic. For this is not a thematic resemblance but one of movement. The work is in two sections, the second of which is a slow-quick movement, in which the music is divided between poetic contemplation and a carefree dance-like mood. The fourth side of the recording is given up to a piece called Dedication by Lukas Poss, (also for violin and plano). which reveals some original and effective writing for the violin on the part of this talented American composer who won the Pulitzer Award in 1941, Mr. Ortenberg, recently appointed second violinist to the Budapest String Quartet, plays both works admirably. Mr. Foss, an accomplished pianist, gives him expert coordination. The re-

cording is nicely balanced. Schumann (arr. Taussig): The Smuggler; Chopin-Liszt: The Return Home and The Maiden's Wish, Nos. 15 and 1 of Seventeen Polish Songs; Sergei Rach-

maninoff (piano). Victor disc 11-8593. Students and teachers will welcome this recording for the playing is clean, incisive, and always lucid. Schumann's dashing Smuggler is good fun, but it takes a good planist to keep the music well in line. Neither of the Chopin pieces is easy to perform, but Rachmaninoff plays them with a deceptive ease. This is a worthy memento of a great planist whose career was unfortunately ended in its prime. (Cont. on Page 418)

THE ETUDE



LUCREZIA BORI AS THE DUCHESS OF TOWERS IN "PETER IBBETSON"

Louis Moreau Gottschalk (1829-1869) was a talented American planist, who acquired fame on three continents. He wrote considerable piano music which in his day was widely played. Born in New Orleans, he

RECORDS

"FORWARD MARCH WITH MUSIC

## The March King

When your reviewer first opened Mina Lewiton's "John Philip Sousa, the March King," he assumed that it was one of the numerous color-plate books made exclusively for children. While it does provide for that need, it is none the less an excellent work for hows and girls of any age who never will cease to he electrified by the magic patriotic throb that one hears in all the works of the inimitable Sousa, whose distinctive compositions still place him in a class which makes him the most individual of all American composers. We have no other writer whose works have had such extended and long-enduring world recognition and at the same time are so unlike those produced in every other land.

The author states that when Sousa conducted a performance of "Pinafore" in November, 1879 in Philadelphia, both Gilbert and Sullivan were in the audience and enjoyed it. Because the children of Philadelphia marched into assembly to "Heidelberg," a foreign time, Sousa wrote "The High School Cadets." American music for Americans.

The story is well told and is excellently illustrated in color by Howard Simon, "John Philip Sousa, the March King"

By Mina Lewiton Pages: 60 Price: \$1.50 Publisher: Didler

## A SKETCH-BOOK OF ESSENTIALS

In 1895 Leo Rich Lewis was teaching French at Tufts College in Massachusetts, from which he had been graduated in 1887. The next year we find him teaching the theory and history of music, and since then these subjects have been the backbone of his fine career. A pupil of Rheinberger in Munich (1889-1892), he learned from that rigid disciplinarian the fact that the mastery of musical theory could not be secured without hard work. This is reflected in his valuable new book, "Do and Don't in Harmony." It is a workmanlike manual with thousands of illustrations of a type which makes your reviewer wish that it might have been his good fortune to have studied the art with this gifted and painstaking musicologist.

"Do and Don't in Harmony" By Leo Rich Lewis Pages: 272 Price: \$2.00

Publisher: Tufts College Press

## "A WEEPING WILLOW FOR MY BROTHER'S GRAVE"

When Beethoven wrote the sketches of the last movement of his "Quartet in F, Op. 59, No. 1," he showed his emotional sentimentality by writing beside them, "A weeping willow for my brother's grave." This is one of the moving quartets in what Lenz called "Beethoven's second period," when the composer rose to some of his greatest heights. Gerald Abraham, British critic, has written an extremely clear and interesting analysis of these five quartets (Op. 59, Nos. 1, 2, and 3, and Op. 74 and Op. 95), which must prove very useful to lovers of chamber music. "Beethoven's Second-Period Quartets"

By Gerald Ahraham Price: 85 cents Publishers: Oxford University Press

War's Effect Upon Public School Music

Lilla Belle Pitts, while President of the Music Educator's National Conference, must have done a great deal of thinking inspired by innumerable questions about what the teacher should do to adjust music teaching to the needs of a war-shattered world. Her replies, therefore, are doubly significant in her recently published "The Music Curriculum in a Chang-

The work shows the author's strong and healthy understanding of the fundamental problems which thousands of teachers are now confronting. The book is essentially practical in suggesting means and materials to be employed. The well-planned diagrams will be found especially helpful. "The Music Curriculum in a Changing World"

# The Etude Music Lover's Bookshelf



## by B. Meredith Cadman

By Lilia Belle Pitts, Associate Professor of Music Education, Teachers College, Columbia University Pages: 165 Price: \$2.20

Publisher: Silver Burdett Company

## Rise to Follow

No ordinary autobiography is this of America's most famous violin virtuoso, the internationally known Albert Spalding, Born into a family which had made a great fortune in business (A. G. Spalding & Bros., Inc.) he might have developed into a social cypher; Instead, he chose to live a life of labor in developing his genius as a musician. His great gifts, his fortunate surroundings, and his own personal charm placed him in contact with all kinds of people. Born in Chicago, he spent his early years in New York, Paris, and Florence; and then, following his debut in Paris in 1905, after the manner of the concert artist he has spent most of his life in travel. The book has a charm and spontaneity which often are lacking in works in which writers tell the story of their lives for general public consumption. It is extremely readable and all musicians will find it most interesting. "Rise to Follow

By Albert Spalding Pages: 328 Price: \$3.50 Publishers: Henry Holt and Company

#### CHORAL MUSIC

With the rich development of choral work in our country there have come into being a number of excellent books upon choral training. Many of these are quite redundant. Others are painfully like a candidate's thesis for a degree. Some are so arid that it would seem that the authors were seeking to secure an honorary D.S. (Doctor of Stupidity). Not so the new book, "Fundamentals of Choral Expression," by Hayes M. Fuhr, a practical, scholarly, and comprehensive presentation of those things which in this day choral directors must know. It is not a rehash of old, worn-out means, but contains much that is very fresh

"Fundamentals of Choral Expression" By Haves M. Fuhr Pages: 107 Price: \$2.00 Publishers: University of Nebraska Press

BOOKS

## An Inspiring Anthology

If you, who have been guided in your book selection by THE ETUDE Music Lover's Bookshelf, want a very beautiful volume for your music room which your friends will enjoy, your reviewer can recommend with pleasure "A Treasury of Best-Loved Hymns." The volume includes graphic, inspiring comments by one of the foremost of American clergyman, Dr. Daniel A. Poling, illustrated with twenty-six powerful full-page drawings in color and sepia by James H. Daugherty, who is a twentieth-century reflection of the style of Michelangelo.

"A Treasury of Best-Loved Hymns" By Daniel A. Poling Pages: 96

Drice: \$2.50 Publisher: Pickwick Press



"THE OLD RUGGED CROSS"

IULY, 1944

## Is It Music?

My living room is now a nightmare, reverberating with what some people might call "music" of a new piano concerto, in its world première by the NBC Orchestra and Leopold Stokowski.
What horrible noise this is after the sublime beauty of Schubert's "Unfinished"

Who in this supposedly clyllized world of ours (although in other ways also, seemingly going back to the monkeys)

can have the insanity to call this melee I am a MUSIC lover, not a lunatic

My sentiments exactly! . . . The advocates of the so-called "twelve-toned scale" music haughtily inform us that such compositions are cerebrai stuff requiring a radically different listening approach than we use for "ordinary" music. We attend with open and receptive ears. and I hope with some degree of intelligence and awareness, and what do we hear? Sterile, disillusioned, futile, bitter g'bberish-the kind of twisted music which ran rampant in the dizzy nineteen twenties and which now sounds even more threadbare and "oid hat." Most of that dreary post-war trash was swiftly consigned to the ash heap. It is the same now. Even if such music as that piano concerto is heard in repetition times without number, and finally "understood," who wants it, loves it, or ever feels the slightest need for it?

When such monstrosities are offered at a concert the only defense is to cram the ears solidly with cotton to drown out the noise-if you can. With the radio the matter is simpler. You diai it off; and when you do, you are sure not to hear your neighbors' sets blasting it out, for even the neighbors, who love noise for its own sake, cringe and cower at such rideous bedlam.

Yet after all, it isn't the noise that you and I mind but the utter futility of it ali. . . . But why worry? We can safely trust to posterity for final judgment. I am confident that Schubert's "Unfinished Symphony" will be played and joyed for long generations to come. . . . As for these others, time will soon tell

#### A Teacher's Qualifications

As the father of a young lady who passionately loves teaching, let me say
"Amen" to your reply to G. E. of Texas,
in the May issue of THE ETUDE. I might
add, also, that some of those well-meaning but incompetent oldsters are to be found in high places in our conservatories.

It seems to me that entirely too many concert artists who do teaching on the side, and teachers who do concertizing on the side, assume the attitude that they are doing the pupil and the parents a are doing the pupil and the parents a great favor when they condescend to impart some of their great fund of knowledge to the pupil for pay. As a matter of fact, they are living on their reputations as public performers and are frequently almost devoid of the very qualities that

aimost devoid of the very qualities that are necessary in a really fine teacher and the control of the control her lack of enthusiasm for him, personally somewhat damaging to his ego; so he spent much of each lesson time telling her how much more talented some of his other pupils were. He became still more indifferent when she told him that she had no aspirations to become a concert plantst, but hoped someday to be a firstrate teacher.

# The Teacher's Round Table



Correspondents with this Depart ment are requested to limit Letters to One Hundred and Fifty Words.

So, because of the attitude of her princi pal teacher and also because living conditions in that town were unsatisfactory, we then decided that our daughter should change to a college conservatory where she could have the advantages of dormi tory life, and, we hoped, better instruction.

She was assigned to the Director of the school for Plano who is an "artist's" teacher, totally lacking in patience and sympathy. During the first lesson he sar-

sympathy. During the first lesson he sar-castically remarked, "It is easy to see what kind of instruction you have had!" It was only the thought that Paderewski was advised by a teacher in the early stages of his career to give up piano that made her hold on, because this teacher, head of a renowned educational institution, told her that she was too dumb institution, told her that she was too dumb to learn; yet she was not too dumb to be admitted to the school; . . In the name of common sense, what do we send our sons and daughters to college for? Is it sons and daughters to conege re-to be insulted? Does genius carry with it the right to be petularit? Are patience, respectfulness, and thoroughness required

only of pupils My daughter has almost infinite patience. a faculty for imparting knowledge to others, a genuine love for music, a clear understanding of the great responsibility and mission of the teaching profession, considerable musical talent, and has had considerable musical talent, and has had the best instruction that we could afford to provide . . . And, thank heaven, she has the stuff in her of which great teachers and good if not brilliam musi-cians are made!—An Indignant Father.

I will not comment on this letter except to say that conditions such as this sincere, intelligent "Dad" describes are unfortunately too prevalent. Round Tablers will make their own comment, draw their own conclusions. . . . The correspondent states better than I could, the qualifications necessary for serious, aspiring music teaching:

1. Love for music 2. Gift for imparting knowledge to

3. Understanding of the lofty responsibilities of the teacher's mission 4. Musical talent

5. Excellent training-musical and

extra musical 6. Infinite patience Conducted by

Guy Maier

## For Training

1. What is your opinion of the importance absolute and relative pitch in piano

of absolute and relative pilch in piano playing?

2. Can absolute pitch be acquired?

3. Can you suggest ways to improve my ear without the aid of another person?

4. What do you recommend for beginning and intermediate pupils for ear training?

5. What is a good book on the subject of plano modulation?—R. S., Callfornia.

ali essentiai to a pianist; but good ter relative pitch certainly heips.

2. Some say yes, some say no. I say it doesn't matter! Don't waste your time trying to acquire it, for if you finally do achieve anything so unnecessary and useless to a pianist, you'll have to spend time every day painfully trying to hang on to it

3. Any good ear-training book suggests a hundred ways. See "Ear Training" by E. A. Heacox and George Wedge's "Ear-Training and Dictation

4. For intermediate students I recommend the above Wedge book, for advanced students, Mr. Wedge's "Advanced Ear Training and Sight-Singing."

5. See Rob Roy Peery's "Practical Keyboard Modulation," or "Manual of Modulation," by Orem.

## The Two Of Us

For several years you have promised us a new pre-school book somewhat along the lines of "Song Cargo." Has this been pub-lished?—D. L., Arizona.

You bet it has! And it's a "Honey"even though I say so myself. It isn't at all like "Song Cargo." In fact it isn't like any book that's ever been published. When you see "The Two of Us" (Maier-Nelson) I am sure you, too, will say that it sets up some shining new landmarks along the almost unexplored path of preschool plano training. . . . It offers the ideal way to start very young children of three, four, and five playing the plano joyfully and excitingly. And, besides, it is one of the loveliest songbooks for children that I know. Every teacher, parent, and young child should own a copy.

I can say all this since most of the credit goes to my collaborator, Mary Jarman Nelson, whose cleverness, zeal, and patience have produced one of the best children's books anywhere to be had. Ali I did was to throw in an idea here and there! . . . The rest is all Mre

## Observations of an Infantryman

From many camps come letters from service men who read THE ETUDE in their camp libraries. If anybody thinks that the young men are overwhelmed or en-Mus. Doc guifed by their army chores and re-Noted Pianist sponsibilities he is sadly mustaken. Thousands of them are thinking and living and Music Educator music in their spare time. They are planning now for their post-war careersand to judge by the tone of their lettersthose careers are going to be much more vital and revolutionary then they would have been without the w. r The rest of us old fogies better be on the alert, for these zealous and enterpri, any young fellows are going to make us toe the mark!

Here's a sample letter . . Why, the nerve of Private Kramer ne even takes a dig at my articles! Yes sic. Pvt. Kramer, I'll try to write more clear, yes, sir, I'll do it, just give me time . Yes, sirt (7 might add that it wouldn't be wise to get tough with the Private for he meas-1. I do not consider absolute pitch at ures six foot seven) - But here's the let-

> "I read the latest Etude leaf idea for technical ma lutionary, and would take place the music publishing indu result of his work.

I was interested in the tion of the "flash-bounce" Etude. There's something understand! Sometimes you mind me of the involved given in the Army. Reading a compass la ridiculous It was explained in such in that most of us thought it and felt we couldn't under

and felt we couldn't understand it.

As for wider music appr lation, let's have more good music in The Etude and claewhere that average people can understand. An abnormal interect has been built up in popular music of the worst the like. A great many people who like music that is merely harmoniously or rhythmically restless could be interested in better music if a sensible approach were made. My own experience as a teacher a rural community convinces me that this can be done.

Here in the Army we have a bunch of high-brows who will listen only to symphonies, and another group who go in only for the dumbest type of booglewoogle. There is no middle ground in music as in civilization, there should be a large, well-grounded middle group to act as a balance wheel. There is something destructive about snobbleh sophistication—

It has a cancerous way of growing until it eats away the very thing it feeds on. The United States and Russia are the countries which hold the future of the world's music in their hands . . But we of the U. S. A. will fail if we leave to large a percentage of our people ignorant of the real meaning of music.

As to The Etude-more power to it! As to The Etude-more power to 10 1 would rather see it retain its often naive quality than to become over-cophisticated. . . But give us more good "popular" music—the kind that the middle stroupers. groupers can understand and love -Private H. T. Kramer.

where the phrase begins and ends. He must know the limits of each small phrase or motive as well as the outlines of the fore-phrase and after-phrase which are built of these small motives. There are some special editions in which the siur is used with care to denote this very thing. Riemann's is one, and some compositions edited by Kuhner are so marked. From such authorities one can get fundamental principles for general use. But, except for the "phrased" copies, we cannot depend on the slurs to indicate infallibiy the phrase limits. Bach used a phrase only to designate legato. With all the other composers, the slur seems to have been used at times to mean legato and again to mean phrase-limit.

HE FIRST TASK of the student is to find

In such an example as this excerpt from the "Sonata in G major" by Haydn:



it could not possibly mean that the notes should be broken up into short groups, If we examine the "Sonata in F" by Haydn (see Example 3), we find that the siur is used in two contradictory ways for the same group of notes. Therefore, we must look eisewhere for guidance on this subject. We should remember that the slurs which run from the first to the iast notes of measures, meaning simply legato, are borrowed from the marking for the violin, which would not connect its notes unless the slur were there to direct it.

Of great importance to the limit and sense of the motive is the treatment of the short note which follows a dotted note. If we go back to Bach's markings for dotted notes, we find that he had two distinct ways of marking them. When he slurred them together as in Ex. 2A he gave to the short note its full length with heavy accent on both notes, and this emphasis and grouping denoted sciemnity, of grief, or passion. But if he slurred them as in 2B he meant them to be light and graceful, and the short note was to be made still shorter than its actual value Thus both the breaking of the phrase at a certain point and the accenting determined the expression of the rhythm,



The other composers since Bach have not made any such strict distinction in the phrasing and meaning of the dotted note and its complementary one. So that without some rule we should not know how to treat them. But Riemann, Schreyer, and others have formulated one rule, at least, for our assistance. They have shown that the large majority of tunes or themes begin on the up-beat, and that the short note following a dotted note should be regarded as leading up to the note which comes after it. Therefore, it should be connected with it by legato if the phrase is a legato phrase; if not, it should be included in the group which forms the next following

They have shown, iikewise, that a short note at the end of a measure, in accordance with the foregoing theory, should lead up to the first note of the next measure. Within the measure, it leads up to the next accent, and should be connected to these notes which come after it. What is true for a single note on an up-beat, or part of an up-beat, is also true for a group of notes on the up-beat.

In the Haydn "Sonata"

IULY, 1944

# Let Phrasing Solve Your Difficulties by Florence Leonard

Part Two



the slurs at a, b, c, and d, and even at g, are, therefore, correctly placed. Later in the "Sonata," the siur which is here wrongly placed at f, is used correctly: (The dotted siurs show correct phrasing.)

This connection of the unaccented note to the following accent is one of the most important principles of the phrase. But the student must observe whether the composer means definitely to separate the two notes. If so, his marking must be heeded. Grieg, in his Birdling, has indicated such a separation. But certain markings of Mozart's "Fantasia in D minor," especially the D major position, are by no means so ciear. He may have intended the separation of the weak beat from the following strong one. Here the experience and intuition of the performer must decide, for authorities disagree.

#### Finding the High Light in the Long Phrase

This grouping of the notes heips to find the emphasis, or high light, in the motive or small phrase. But each long phrase, fore-phrase, or after-phrase, must have its climax of emphasis, and the period itself must have its cimax. The trustworthy guide is the line of the melody. Follow this line to its climax, making a crescendo or a decrescendo of the accents of each motive. Notice, too, the influence of any unusual chord which may give particular emphasis.

#### Composers and Bars

It is necessary to be on one's guard as to bars. The function of the bar is to show the accent. But every composer, from Mozart to MacDowell, has been negligent in placing bars with regard to accent. If, for instance, a measure of three-eight time is used in a six-eight composition-something which happens often -the composer has not aiways written it that way; consequently, as in the F-sharp Capriccio by Mendelssohn, we come upon the strong beat of the original theme in the middle of a measure. So it is necessary to make allowance for such possible errors in writing, and to be sure of where the true chief accent is found.

## Opinions at Variance

To illustrate how individual choice may vary the modeling of the iong phrase, let us consider two ways of interpreting the opening of the Haydn. (See Example 3.) In this passage the nuancing should be

delicate-not too strongly marked. We can read the motives A. B. C. in a gradual crescendo, and make D somewhat softer; or we can extend the crescendo to include D. Beginning at F we can again make a crescendo with each motive, but this time carry it through G, making our highest light on the G above the staff in this motive, and not on the C at the end of the motive. Continuing through the period, we find that the accent at the E-flat deserves particular warmth, and some players would prefer to make that the important high light of the whole period, while others would make the G of the last measure equal it in importance.

#### Displaced Emphasis

If a composer wishes to displace the emphasis, to put the strongest accent not on the strong beat of the measure, the effect is like spasmodic breathing, or an exciamation in excitement. These accents, usually marked sf or fz or sfz, may take the place of the normal accent; but sometimes they are an additional accent, and thus add still more agitation to the passage, as in the Beethoven example,

Choice of modeling is illustrated again in the two ways of reading a passage from the "Jupiter Symphony" of Mozart. If the normal accent were followed from the beginning of the symphony, the phrase would be modeled as at Example 4A; and some conductors read it thus. But if the emphasis is shifted to the long note (since the long note aiways tends to attract the accent), the phrase will be modeled as at 4B, and become a "sighing" phrase of much charm.



Thus, the emphasis can be dispiaced, not only for a single note, but for the contour of a whole phrase. Such shifting of values occurs in Chopin's compositions very frequently. But if it is carelessly employed it will distort the meaning most unpleasantly.

#### Length of Phrases

To work out the modeling of the phrases in a comparatively short composition is not, it appears, too difficult. In larger compositions both the planning and the execution of the phrasing take on added difficuities. This is partly because of the irregularity in the jength of the fore-phrase and after-phrase. In the Haydn "Sonata in F major," the fore-phrase consists of only four measures, while the after-phrase is made of a variation on these measures with an addition

of six measures. The reverse of this structure is rare. But in music the development of an idea is most frequently in the latter part of the sentence or period.

What has the phrase, regarded in this sense, or the period, to do with musicianship? It has just as much to do as the reading of the phrases in a poem have (Continued on Page 422) to do with the

THE ETHDE

# The Flair for Latin-American Music

From a Conference with

Xavier Cugat

Widely Acclaimed Leader of Latin-American Music

SECURED EXPRESSLY FOR THE ETUDE BY WYTHE WOOD

This is the second of two articles in which Mr. Cugat outlines the peculiar characteristics of the music of our neighbors to the South .- EDITOR'S NOTE.

"HE GREAT VARIETY of Latin-American rhythms may be indicated by examining a few notation examples of specimen compositions of various countries

"In Argentina a typical rhythmic pattern is found in the Chacarera.

"Among the dance forms of Brazil the Batucada is one of the most popular. Its basic rhythmic element follows this pattern.

"Also in Brazil is the Samba, with this rhythmic formula.

"Of all the musical forms of Colombia, the most representative, perhaps, is the Bambuco, with this

"Various dances are popular in Cuba, one that is associated with carnival festivities being the Conga, which has this basic rhythm.

"Another very popular one is the Rumba, with a two-four rhythm, thus:

"In the eastern province of Cuba the Son is very popular. Here is one of its basic rhythmic patterns,

"In order to understand these rhythms, the best method is to study the representative phonograph records, of which there are large numbers in the catalogs of all representative makers of records. The 'Recordings of Latin-American Songs and Dances-An Annotated Selected List of Popular and Folk Music,' prepared by Gustavo Duran under supervision of the Music Division, Pan American Union, Washington, D. C., and published by the National and Inter-American Music Week Committee, is a splendid source of

. "The readers of The ETUDE perhaps are beginning to see that in addition to my ordinary orchestral players I have a kind of rhythmic skeletal background which might be called 'a symphony of percussion.' The orchestration of the works we play calls for: 6 violins, 'cellos, 2 basses, 4 clarinets, 3 flutes, 2 trumpets, language of that country is French. horn, 1 guitar, 1 piano, 1 marimba, 1 xylophone, accordion, as well as the special percussion instruments of the type I have mentioned in the previous article. With the exception of the saxophonists, the players are all Latin American. The saxophonists are North American. The players I have assembled in my orchestra have come from what I consider the best of the Cuban Lecuona and Sanchez-Fuentes. performers in Latin-American countries

#### Expert Arrangers

"It is extremely difficult for anyone who does not have it 'born in him' to approach the intricacies of this Latin-American music. Its range, from the most insinuating and dulcet love serenades to the boisterous turmoil of some of the dances, is really extraordinary. evolved to the symphonic stage in an orchestra like mine, which also frequently employs a group of highly trained singers such as a Greek chorus. Our arrangements have been made by experts, who have not hesltated to take the best from the orchestral technics of the masters of all the great musical countries of Europe, as well as of the United States. Often it has been said that if Hector Berlioz were to return and hear some of the orchestrations, he would be inexpressibly thrilled.

#### Ancient Sources

"While there is a general relationship between the music of all of the Latin-American countries, the music of each country is really very distinctive. Some of it is certainly most ancient, and it has been contended that it goes back to Mayan and even Incan civilization. When I first organized my orchestra in Los Angeles there was a rage for Argentinian tangos, which I felt were at that time played with very little understanding by American bands. The orchestras which employed such a preponderance of brass and so few strings, did not lend themselves to music of that type. Americans at first could not become acquainted with the intricate and intoxicating rhythms of the other Latin-American countries, notably Cuba and Brazil, both of which are especially rich in a

of first at a much slower tempo until they could be comprehended and appreciated.

"The most popular Cuban dances are the Rumba the Son, the Afro-Cubano, and the Guaracha, although one also hears the Bolero, the Bolero-Son, the Afro-Son, the Punto Guajira, the Danzon, the Danzetta and many others. The original Habañera, so familiar to all through La Paloma and the famous Habañera from Bizet's 'Carmen,' has been familiar to Americans

"Music, twenty-four hours a day, is a part of the twenty-four nations that we like to call 'sister-republics' Their pride in their music is most intense. While there are unmistakably Hispanic influences in the music of the Latin-American countries, they like to think of their music as distinctly their own. Much of the music of Cuba, for instance, is definitely Cuban and not native to any country but Cuba The music of Brazil, while showing Portuguese influences, is also definitely affected by African rhythms. The Batucada the Batuque, the Samba, the Maxixe, the Fado, and the Marza are Portuguese and Brazillan, but the Embolada and the Choro are so African in type that they might have come out of the jungles of the Congo. There is, of course, a similarity between the various dances of the different countries. The Nor h Americans cannot tell the difference between a Cuban rumba and a Brazilian samba, but the native notes the difference at once. Central American music shows pronounced Indian influences, while that of the Dominican Republic shows decided French influences. The

#### The African Influence

"Some of the works of Latin-American composers have become very popular in the United States, Estrellita (Little Star) of the Mexican Manual Ponce has been sung everywhere, as have some of the melodies

"The African influence is greater in Latin-American music as a whole than in the music of North American composers, which reflects here and there the culture of Great Britain, Scandinavia, France, Germany, Italy, and more lately of Russia, Hungary Spain, and other European countries. This influence is so great in the folksong literature in some instances that many of the primitive songs of Cuba are written in Nanigo, Of course the music, in its very crude form, has a pure African dialect. Many of the songs are sung by itinerant singers who go from place to place, much after the manner of the ancient troubadours of Europe. Some of these players accompany themselves upon the guitar which they hold high, near their mouths. The reader must not, however, build a picture that these primitive elements dominate the cultural life of Latin America. American tourists are continually amazed at the beauty, the extreme modernity, and the sophistry of many Latin-American citles, which make some of our own cities and towns look like broken-down rural

#### Lovers of Opera

"We also must not fail to realize that the love for opera, particularly Italian opera, is very powerful in all Latin-American municipalities. Some of the opera houses are most magnificent. Likewise it should be remembered that all South American countries have made Paris a playground for years, and French brilliance, sparkle, and refinement have made a deep impression upon Latin-American iife. Great things must be expected in all art endeavor in these countries. Many centers which have been more or less isolated up to this century have now, through the airplane, opened their doors wide to the world. The radio, cinema, and records have brought the two conand oracle, found to what are togethany and it was a timents closer together in a few decades that the together to the together to the together to the together to the together togethe since Columbus landed on the island of San Domingo."

E ARE so in the habit of speaking of "vocal training" as a general term, that we tend to lose awareness of what it really means. How much training can "vocal training" properly cover? How much of vocal eminence can be properly "taught?" The thought provoking questions are raised by Licia Albanese, beautiful and gifted Italian soprano, who is in a position to know the replies. Acclaimed for her superb performances in opera, concert, and radio, Miss Albanese believes that great singers are born rather than made. Her own career offers an effective illustration of her theory.

A native of Bari, on the Italian coast, Miss Albanese grew up in an atmosphere of home music-making. Her mother possesses a beautiful voice, her father was an ardent music-lover, and the three boys and three girls in the family played and sang for fun. They all took lessons on the piano, but only the two elder girls were taught singing. Licia, the youngest, was too shy to sing. Her earliest preparation for stage work was a tendency to hide under the bed when callers came, lest she be summoned to speak to them. When she was fifteen. however, she joined in the home fun of singing and acted out duets with her sisters.

The girls were singing one day when their piano teacher came to give them their lessons. Pausing outside the living-room door, she heard the songs inside, and was struck by the natural beauty of Licia's voiceso much so, that she taught the girl some arias to sing at her father's birthday celebration a few weeks distant. Licia sang at the party in a tension of stagefright, and was happy when the ordeal was over. But her father stared in amazement. "To think of little Licia's singing so beautifully!" he exclaimed. "Now I know why she is always so quiet-she is saving

her voice for song!" With no ambitions of her own, but urged on only by her father's enthusiasm, she went to Milan for lessons. She was soon known as a promising pupil. One night, Licia went to hear a performance of "Madama Butterfly" at the Teatro Lyrico, and

suddenly found the opera's manager standing beside her. The prima donna had taken ill: would Miss Albanese, with no advance preparation, hurry to the stage and substitute for her? Miss Albanese did, and found herself famous. At this time, a nation-wide song contest was being announced. Miss Albanese knew about it, but did not enter it. On the day the contest closed, she took some songs under her arm and applied as a contestant. A week later it was announced that she had won, over three hundred rivals. (Miss Albanese says that she knew she would win because there was a hig spider in her hotel room the night before and big spiders seen at night bring good luck!) At twenty-two, she made her formal debut at Parma and began her distinguished public career. Before coming to the Metropolitan in 1940, Miss Albanese had established herself in Italy, in Paris, in Spain, and in London where she was chosen to sing at the Coronation of King George VI and Queen Elizabeth. In the following conference, Licia Albanese gives readers of THE ETUDE her views on the scope of vocal training.

#### The Basis of Good Singing "The important thing for the ambitious vocal

student to remember, is that the basis of good singing consists of two separate elements: the part that can be learned and the part that cannot. The chief requirement for singing-a voicecannot be acquired. It must be inborn, a gift from God. Every normal person has 'a voice' in the sense that he possesses vocal cords. Not everyone has a great singing voice. That depends upon the structure of the vocal cords. Hence, no amount of study or hard work can provide a beautiful quality of voice for a person

who is born with only average throat structure. "The first step the vocal student should take, then, is to assure himself through consultation with experienced musicians, and even with throat specialists, that his vocal organs are of the kind that will permit a singing career. The sooner he learns this, the better it will be for his future-regardless of whether this future leads toward or away from the stage. There is nothing more heartbreaking than the aspect of a person with a mediocre voice deluding himself with the false hope that lessons and training can build it into

How Much of Singing Can be Taught?

An Interview with

Licia Albanese

Distinguished Lyric Soprano ·The Metropolitan Opera Association Star. The Mutual Network Concert Hour

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



LICIA ALBANESE

a glorious vocal organ. Teachers can undoubtedly help a fine voice-but only God can make one.

"The next step, then, is to find a good teacher. What is a good teacher? In my opinion, it is one who can succeed in teaching the pupil to use his voice naturally. And the word 'naturally' is not a short way of describing any one system of singing, Each human being uses his organs of voice and respiration differently, according to his own nature and the structure of his body. The good teacher works with his pupil; examines him, tests him until he discovers what his

VOICE

particular 'natural' approach may be. Methods that are too firmly fixed can defeat good teaching. One pupil may possess good breath control and good resonance naturally. Another may have difficulty in giving out his breath on the tone, or in pushing that tone upward and forward. The good teacher will not apply identical methods to both of these young singers.

"I have always been fortunate in having no 'problems,' I have never had to work at 'breathing exercises' (as apart from singing itself), nor have I ever had to break myself of bad habits of resonance. For this reason, perhaps, I have come to believe that vocal training does its best service when it stresses those methods of production that are entirely natural. When I was a student, my teachers would call my attention to the 'goodness' or 'badness' of a tone and would tell me what that tone needed to make it perfect; perhans it was too thin, or not far enough forward. But (and this is important). I had to make the corrections myself. To say 'Place the tone forward' is enough How it is to be placed forward must remain a matter of feeling inside the head, in the chambers of resonance. And no one can tell you how your own tones feel as you sing them!

#### Importance of Training

"Hence, I believe that the natural emission of tone is also inborn, just like voice-quality itself The most that training can do for us is to call our attention to correct production, and make us aware of the moments when we attain it. The feeling, at such moments, is our best guide. Only we ourselves, through our natural emission, can duplicate those feelings.

"I do not wish to give the impression that training is not important, however. The points to which the teacher calls his pupil's attention chart the course of good singlng. First there is breath control. HOW you are to control it remains a matter of personal feeling-but the resulting effect must be entirely free, natural, unforced. The giving out of the breath, in tone, is even more important than taking it in. In my opinion, the art of breath lies in exhaling air as tone that is to say, ail the breath you give out should be audible singing. There must be no escape of breath as air, and no residue of unsung breath, Naturally, the longer the phrase the deeper the intake of air, and the greater the supply of breath for the tonal ex-

"The next important point is the matter of resonance. Here, I believe, a certain misunderstanding can arise. Pupils often say that (Continued on Page 418)

# I Started at Forty by Eric R. Brater

to take his weekly piano lesson. I was astonished but thrilled with the thought that my lifelong desire but finger technic, which is essential, regardless of to learn to play could probably still be satisfied. That same evening I bought a plano, engaged the services of a competent teacher, and have been playing about fifteen hours a week ever since, never missing a weekly lesson. Today, at forty-seven, I am studying with the head of the piano department of a nationally known conservatory, and I am more enthusiastic than ever.

In THE ETUDE recently a man thirty-eight years old asked if it would still be possible for him to learn to play, and many others have asked the same quesas best they can without themselves having a full can be mastered with proper instruction by an adult.

understanding of the difficulties confronting the adult beginner For this reason the editor of THE Erman asked me to write an article telling about my own struggles, and to convey the benefit of my experience to those who wish they had learned to play when they were young.

There are certain fundamental requirements which apply to beginners of all ages. I observed that the number of children and youths who start taking lessons and then give up after one, two, or even five years is frightfully high, From this, it apnears that the cultivated quality of persistence is a more outstanding prerequisite for success than any superior intelligence or exceptional talent, Many average men and women attain a high position in life by hard work and perseverance, overshadowing others who are inherently more talented

A firm determination to adhere to a practically predetermined schedule of practice, day in and day out, regardless of the mood one may be in. is absolutely necessary. Many students stop practicing during the summer months because "it is too hot." This is a serious mistake, as it takes a long time to regain lost ground, and I have found that in many cases this is a cause of failure.

#### Systematic Practice

In general, it may be difficult for adults to carry through a definite program of study, owing to the fact that their duties and responsibilities limit their available time. If, however, one analyzes his leisure, it becomes apparent that much of it is just wasted. I am an executive engineer with the heavy duties and responsibilities characteristic of our present emergency; yet I feel that two hours' practice a day, which I consider absolutely necessary to make progress, can be set aside by anyone with sufficient time left for other interests and social life.

It is too bad that most teachers do not take adult beginners seriously; for this reason they neglect to give them the proper training in technic from the start; this later results in handicaps that are erroneously interpreted as adult shortcomings. A beginner's

NE EVENING, more than six years ago, a busi- ambition is naturally to play a tune as quickly as ness associate several years my junior remarked possible. It should be realized that if the fundamentals that he was in a hurry to leave because he had are studied and mastered, progress will be much more rapid later on. By this, I mean not necessarily theory whether the student wishes to learn the classics or popular music. The more ruthless the teacher, the better the results

As described by many famous pianists, complete relaxation should be understood and learned. Scales. chords and five-finger exercises must be practiced every day regularly. For the latter, Schmitt's "Preparatory Exercises" are highly recommended and should be the student's daily companion for a lifetime. The correct passing under of the thumb in playmemory numbers. On each card are tapplated three tion. Usually accomplished musicians try to answer ing scales is no special privilege of the young, and

and every day when I start practice, I place the ton card on the piano rack. After the lesson, I play each number at least once slowly and once up to tempo

produced that there is no desire to use the pedal

excessively unless absolutely necessary, as in com-

positions where a singing tone is a fundamental

It is not necessary for an adult beginner to be one of those fortunates who can sit down at a piano

and play by ear without being able to read a note or

probably ever having taken a lesson. I am very far from being a prodigy. Although I have a good musical sense and always enjoy good music immensely, I cannot play by ear or improvise, and I cannot even "nick out" a simple melody on the piano without

notes. Yet hard work is bound to bring results eventually. When starting the daily, practice period, I practice technic first for about fifteen to twenty

minutes: then the lesson, which may require one to one and one-half hours. After this, I work on my

memory numbers and sight-reading for one-half to

Memory Work

memorizing. There are several good books available

which describe the necessary mental approach Al-

though this is an inherent characteristic with many

musicians, it is nevertheless an art which can be de-

veloped. To memorize a composition successfully and

have it at the finger tips at any time requires first

an intimate knowledge of the keyboard, which of

course improves year after year; and then a system-

atic method of review. I have a system of cards by

means of which I am rotating the review of my

compositions. I keep these cards in the piano bench

A great deal has been written about the art of

characteristic.

one hour, as time permits.

Slow playing of memory pieces cannot be overemphasized !! one cannot play a composition slowly, it shows that the player does not know it well chough, as he has to rely on the rapid succession of phrases . o as not to lose the continuity. Every week I literally tear apart one of my memory numbers by referring back to the notes and reviewing phrase after phrase. In this way, my present repertoire is reviewed once every week and is thoroughly worked over about twice a year. The progr which can be made by this method is amazing. because as the student becomes more proficient his ability to interpret and express himself improves and mistakes which always creep in are weeded out

The possession of a repertoire of compositions ready to play at any time is a priceless treasure. Wherever there is a piano, one can entertain without having to make the common excuse, "I forgot my music." It is surprising how few amateur planists and even teachers can play a number without preparation. My repertoire consists of about twenty-five mem-

The student should be able to play a smooth scale in A-flat by Mozart; Serenata, Op. 15, No. 1, Moszkowski; Mazurka, Op. 7, No. 1, Chopin; Prelude, Op. 28. No. 15, Chopin; Berceuse, Grieg; Valse in G-flat major, Chopin; Turkish Rondo, Mozart; Fantasia in D minor,

#### New Hope

No amateur musician should ever stop taking at least a few lessons, because invariably this is the beginning of the end-not only of making progress but of actual deterioration of the musical wealth which took years to accumulate. I know accomplished musicians who take lessons occasionally from one of the great masters whenever the opportunity presents itself. This keeps interest alive and ambition burning.

Bitter disappointments and almost insurmountable difficulties must be taken into account without giving tered. One then enjoys so much the clear tones quit, when by chance a friend (Continued on Page 432)

THE ETUDE



The Great Bell Tower of the Hoover Library at Stanford University, California,

OMEONE recently suggested to Prime Minister Churchill that cannon be sounded to commemorate major Allied military successes. "Personally, I prefer bells," answered Churchill. "We are likely to hear quite enough of guns." In Russia and Italy the bells and guns sound simultaneously since most bells have been melted for cannon metal. But the time will come, as it has always come, when the cannon are silent. We shall then be faced with the problem of replacing Europe's bells and bell towers. This is a problem for the musician, the architect, even the military administrator, as John Hersey reveals in his novel. "A Bell for Adano." It is well to remember the story of bells and their development into a great musical instrument, the carillon, while we consider the peace to come. For when it is time to commemorate those who sacrifice for America, we shall want to build living memorials.

We have been ringing bells in war and peace a long time. Roman Generals gave us the first bell tower which consisted of a few small bells hanging from a portable wooden trestle outside the commander's tent. The very name beliry comes from the Latin word for war, hellum. But the bugle replaced the bell in war, and the church borrowed bell and belfry for peace.

Bells had been used in religion from the time of the Egyptians, who hurried to their temples as the bells of Osiris sounded. When the great caldrons of Dodena clanged, the Greeks were sure it was the voice of Zeus. Small boys running through the streets ringing hand bells called the early Christians to worship. But from the time of Bishop Paulinus, who built the first campanile in Campania, Italy, the bell in a tower became an indispensable part of Christianity. The tower added a monumental sumptuousness to the religious edifice. And the bell in the tower, as Charles Lamb was to say, "is the music bordering nearest Heaven."

#### The First Bell Towers

The first bell towers, however, were not used for music alone. St. Mark's campanile was erected as a watch tower when Magyars threatened Venice. Its five bells served such utilitarian functions as calling the working people, announcing the opening of the official bureaus, summoning the councils to duty, and sounding the knell of those condemned to death. Wise old Benedictine monks were sure that the bell vibrations acted as an antidote to sudden summer storms and helped dissipate the bluish, recking plague mist. In 610, Cloitaire, King of the Franks, besieged a city in Burgundy, but his army was frightened away by the loud ringing of church bells.

Under the encouragement of the church, bell towers spread over the world and became a mark of wealth and power. The Venerable Bede brought a large bell to Wearmouth in 608, and by the tenth century in

JULY, 1944

## Bells for Peace

by James R. Lawson

Carillonneur, Hoover Library on War, Revolution and Peace Stanford University, California

England it was decreed that any Saxon churl might become a thane if he were rich enough to own a bell tower. Bells were valued so highly that Florence accepted a chime for Giotto's Tower in compensation for the removal of the capital of Italy to Rome.

Through their companionship with time and touch with prosaic duties, bells won the affection of the people and became more than a utilitarian object. The tower that began as a material necessity became a moral need. Bells shared man's every emotion, and towers expressed his highest aspirations. Though the towers were not first made for bells, it is to bells that towers owe all their beauty.

The development that was to culminate in the highest expression of bell music, the carillon, began with the invention of the clock. Bells to announce the canonical hours had been used in the earliest monasteries. When mechanical clocks came to the cities in the thirteenth century, they brought with them the monastery bell. Within earshot of the regular repetition of this bell centered the city business activities. First the clock bell sounded from the cathedral, but when the church lost its importance in business, the clock moved above the town hall.

#### The "English National Instrument"

Cathedral bells had not received recognition as music except by the English who developed the peculiar art of change ringing. This is actually more of a physical exercise and a problem in mathematics than a musical performance. Even so, the English hold such changes as the Grandsire and Treble Bob in high repute. There are so many peals ringing in England that Handel called the bell the English national instrument. The Russians also developed a peculiar type of cacophonous ringing. The Coronation Scene of the opera "Boris Godounov" illustrates this fast-running series of high-toned bells against the boom of several bass monsters. In Moscow stands the superman of all monster hells, "Czar Kolokol," cast so large it could not be moved. Against its 440,000 pounds even "Big Ben" (30,000 pounds), and the Hunchback of Notre Dame's "Jacqueline" (15,000 pounds) are puny in size.

The great cathedral bell towers of Europe were interested principally in height and noise. It was over the town hall that the bell became a true musical instrument. Here it became the custom to ring a group of four bells before the stroke-of-the-hour bell. This group of four was called the voorslag or forestroke. The voorslag became a chime when a few more bells and a keyboard were added, and the chime became a carillon when the range was extended and the bells tuned chromatically.

We owe this development to the Netherlands and Belgium, Here bells were used for everything from flood signals and announcing markets, to warning of invasion, Enemy armies made bell towers their first objective. Once destroyed, the citizens could not be aroused to defense. The Low Countries have always

been a singing land. Rembrandt, Vermeer, Van Dyck, and Rubens painted to the tunes of bells. At Leiden is the Singing Tower heard by the Pilgrims who lived there after leaving England. "Roeland," the great bell of Ghent, rang out on December 24, 1814, when the treaty of peace was completed between Great Britain and the United States. One hundred years later, in July, 1914, a great crack appeared in this ancient bell, foretelling the calamity to follow.

Through times of distress the carillons of the Low Countries inspired a democratic spirit. Of all musical instruments the carillon is the most democratic. Carillon music reaches everyone, rich and poor alike, and the listener does not have to go to the music; it comes to him. The carillons of the Low Countries are now silent. Princess Juliana of the Netherlands, on a recent visit to the Stanford carillon, told us that the bells of her country had been melted. The towers of Rotterdam were leveled by German bombs, but they will be rebuilt and new bells will salute the spirit still alive.

Though the bells of Europe are silent, the towers of America continue singing. We have used bells in our watch towers, such as the Castillo de San Marco in St. Augustine; also on New England meeting houses and California Missions. There are even bells on top of a few skyscrapers—the Metropolitan Life Insurance Building in New York City was built after the Venice Campanile, and contains a chime ringing the Cambridge Quarters.

Carillons appeared in America after the last war when thousands of Americans visited the Low Countries and heard a living tribute ring over the graves in Flanders Fields. After hearing true carillons, the American tourists were dissatisfied with their simple chimes at home. Chimes were useful for rendering simple melodies but could not be compared with carillons and their full harmonies and tone shading. The electric tubular chimes, sometimes incorrectly advertised as carillons, are to a true carillon as a mouth harn is to a great pipe organ.

The American carillons that were built following the last war show the dual secular and religious origin of the instrument. Pennies and dimes paid for our first carillon in Fisherman's Church, Gloucester, Mass. Our largest and finest carillon (seventy-two bells) rings from the Riverside Church in New York City. But in Albany, New York, hangs a municipal carillon on top of the City Hall. Others ring from a hospital clinic in Rochester, Minnesota; the House of Parliament in Ottawa; the Hoover War Library at Stanford University; and America's "Taj Mahal," the Singing Tower of Florida, sings over a water tank.

Altogether, we have some fifty carillons on this side of the Atlantic. An American architect said recently: "I wish that every town in America could have a carillon. Towers lift the eye up and bells lift the heart." Not a few musicians are working to develop community interest in the building of a carillon tower as a war memorial. No finer living memorial could be given to those who sacrifice for our future.

> "Ring in the valiant man and free, The larger heart, the kindlier hand! Ring out the darkness of the land. Ring in the Christ that is to be.

ORGAN

all. In my opinion, the beginner should not use the pedal until a composition has been thoroughly mas-"FORWARD MARCH WITH MUSIC"

ERIC R. BRATER

The advice given by professional pianists to prac-

tice slowly in order to learn to play fast should be

taken very seriously. Speed will take care of itself.

Repeating notes, holding on to keys when not re-

quired, not holding notes when called for, improper

fingering, incorrect finger and wrist positions should

be positively discouraged by the teacher. It is said

that the pedal is the soul of the piano. It would be

more appropriate to say that it covers a multitude

of sins, as many amateur planists use it to cover up

The clear tone and perfect legato of our great pian-

ists is created by using the pedal sparingly; in fact,

the piano Bach used did not have a damper pedal at

poor finger action.



The widely admired Central High School Choir of Omaha, Nebraska, when directed by Carol M. Pitts

# Ear-Training by Carol M. Pitts

Assistant Professor of Music. State Teachers' College, Trenton, New Jersey

USIC IS A LANGUAGE, and as language is a means of communication through written symbols or sound combinations called phonetics, so music is the language of sound in the form of musical tone represented by symbols called notes. Since our system of music is based upon tonal relationships used in succession or melodically, or sounded together in harmony, it is strange that vast numbers of students (and teachers) have not developed the habit of critical listening, either to themselves, to their neighbors, to the other sections of the chorus, or to the accompaniment. The result has too often been singing that is out of tune, with poor blend or no ensemble, careless and inaccurate

If we, as teachers, would train every student, beginning in the kindergarten, in the listening attitude (to listen to the music, to himself, and to his neighbor), standards would be raised immeasurably. According to "Webster's International Dictionary," to hear means "to perceive by the ear; attend or listen to; give

Ear-Training means to train the ear to hear more discriminately, more discerningly; to hear pitch, colors, and qualities of tone; to detect flaws, to recognize and appreciate beauty; and, most important, to hear inter-

An Interval, according to "Modern Harmony, Its Theory and Practice," by Foote and Spalding, is "the measurement of the difference in pitch between any two tones, whether they are sounded together and can stand in harmonic relationship, or in succession and are used melodically "

All measurement is based upon, or scaled from, a unit. In linear measure it might be an inch, a rod, a furlong, or a mile; in time, a minute, an hour, a day, a year, a decade, and so forth; in weight, an ounce, a pound, a ton, and so on,

Unit of Measurement in Music Since Western music in its accustomed tonal relationships does not employ any interval smaller than the semitone or half step, this interval may be considered as the basic unit of measurement. If this interval can be thoroughly established in the singer's consciousness, the basis of interval accuracy has been laid. It is astonishing how many fail to differentiate clearly between a semitone and a whole tone. Careful training will usually remedy this dullness of perception with all its attendant evils.

The following procedures have proved valuable and should be followed for a few minutes at the beginning of each lesson or rehearsal period. They should be taken slowly at first, with a short pause for the student to hear mentally (not audibly) the correct answering tone. They may be gradually quickened, until the response is immediate and definite. Under no circumstances should anyone in the group be allowed to sound the tone until the signal is given, as many will want to hum or "feel for the tone" before singing it with assurance.

It is necessary to develop confidence and leadership. and to overcome timidity and "groping for the tone." For these reasons, especially at first, a very definite, firm response should be secured. It is better for final results that the student, after thinking the tone, sing what he believes to be the answer, definitely and firmly, even though incorrectly, than to sing timidly

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

and depend upon someone else, or not to sing at an until the others have given the answering tone

## The Leading Tone

Slowly play the scale of G Major. Pause upon the slowly play the seventh or leading tone. Hold the tone with the pedal without comment and add the dominant harmony



Repeat two or three times. By this time attention has been focused upon the seventh and its restless nature its need to resolve and come to rest. Play again and ask the group to sing (use Hm or Ah) the tone to which they think the seventh naturally moves, The correct tone almost invariably will be given.

Repeat in several keys-F, A, D, and so forth, within easy range of all voices, until the natural upward tendency of the seventh is firmly established in each singer's mind and hearing. Because the seventh of the scale tends so strongly upward to the tonic, it is called the leading tone, and should be referred to as such The interval between the leading tone and the eighth or tonic, is a semitone, or half step called a minor second, the smallest unit of measurement. It may be further explained that the leading tone is also ti. or may be thought of as seven in the numerical scale

Next dispense with the scale, Sound any tone, Ask the student to think the tone as the leading tone, ti or 7; then sing the tone of resolution a semitone higher Practice in many keys-until the singer responds instantly without hesitation

To facilitate mental hearing, a fragment of a song which illustrates the tonal problem may be used. The first two tones of Londonderry Air employ the semitone. The tonal association with this well-known melody frequently aids the singer. After this interval is thoroughly established, it should also be learned when approached from above or sung descending.

Procedure: Play any tone in easy range. Consider it as the tonic and add the major harmony.



The song, All Through the Night, may be used also. Ask the student to consider the tone sounded as do or 8. Mentally sing ti or 7. At the signal, sing the answering semitone. Transpose to many keys, pausing briefly after the given tone, that all may mentally measure the tone before singing.

Next, omit the harmony, sounding any single tone in easy range. Eliminate the pause and require an immediate and definite response. If hesitancy or uncertainty is evidenced, repeat the above procedure until timidity and inaccuracy are overcome and the response is immediate.

For a review, let the class sing, from any given tone. the semitone both ascending and descending. The singing of the chromatic scale will be of great value. Sing slowly and accurately until exactly in tune, both ascending and descending,

Since the semitone is the unit of interval measurement, all intervals may be constructed with it in mind-A whole tone may be conceived at first as consisting of two semitones, and later, when well established. as a whole tone or whole step. From a given tone. ask the singer mentally to sing an ascending semitone and then add another. The result should be an accurate whole tone (major second), Transpose until the answering tone comes with assurance

Next, ask the singer to think a whole tone. If the given tone is considered as do or 1 of the scale, the next tone will easily be associated with re or 2. The well-known round Are you sleeping? will aid the singer. At no time allow the (Continued on Page 426)

N THIS KALEIDOSCOPIC world there are yet simple, homey, unspectacular things that cling solidly to the hearts of men-things that blend folks with their home communities, especially the smaller cities and towns, things that even today doubtless touch a nostalgic chord in the breasts of boys fighting around the globe to perpetuate what we so glibly term "the American way."

The perfume of spring, the first bird songs after winter departs, the arc light's reflection on raindrenched pavements, the sound of bat on ball; these are part of the pattern of matter-of-factness that gives design to living. And not the least is that grand old institution-the town band. No, there isn't any great artistry, any moving musical perfection, perhaps, in the town band, but there is a community of enjoyment, of wholesomeness, of satisfaction derived from the summer concerts that add their voices to the American scene. And they afford pleasure and relaxation to millions-millions who have radios, yes, and access to great music by renowned artists. But, to the average folks everywhere, their town band is something definitely their own-a civic entity, as it

Municipal bands do not exist or flourish everywhere, of course, but there are many, unknown perhaps beyond their home communities, that are filling a very genuine need and contributing in no small measure to a developing appreciation of music, Such an organization is that of St. Joseph, Michigan, a small city surrounded by a rich fruit-farming region, and looking out from its clay bluffs over the broad expanse of

The Municipal Band An American Institution

by Franklyn L. Wiltse

Conductor, St. Joseph, Michigan, Municipal Band

The Municipal Band is an established American institution, and fartunate indeed are the cities and Tawns whose administrative leaders have the vision and enterprise to maintain these bands which have come to play an important part in the American way of life.

With restrictions of travel and other wartime conditions making it necessory for us to remain at hame. we are finding mare and mare people turning to the municipal music program for musical entertainment and relaxation, Who can tell? Perhaps in the past-war era we shall learn the jays, satisfaction, and values

to be derived from such community argonitations as our municipal bonds.

The following story could well be duplicated by thousands of communities throughout our nation

ST. JOSEPH, MICHIGAN, MUNICIPAL BAND Franklyn L. Wiltse, Conductor

southern Lake Michigan. St. Joseph might easily be city of Benton Harbor, described, not too inaccurately, as a miniature Quebec, in geographical qualities.

There have been summer open air band concerts in St. Joseph as long as the oldest inhabitant can remember. There came an interval of years, however, when the little city had no band. This was during the depression of the early Thirties, but in the spring of 1938 interest was revived and petitions were circulated and signed by four hundred fifty electors, requesting the authorities to adopt an ordinance providing for the establishment of a city band, and to levy a tax not to exceed one-half mill on the dollar for the support thereof

The proposal was submitted at an election and carried by a large majority. Thus, an idea for which the writer long had worked became a reality. Nineteen hundred and thirty-eight was my first year as band director in the St. Joseph Public Schools. Formerly, I had spent nine years in the schools of the neighboring

JULY, 1944

where I was conductor of the high school girls'

Through much hard

work and a great deal of careful planning, a Civic Committee was organized, and through the generosity of the local Chamber of Commerce a meeting place was provided for the committee to discuss the

FRANKLYN L. WILTSE

merits of promoting a Municipal Band. This Civic Committee was made up of representatives of all local organizations such as: V.F.W., American Legion, Elks, Eagles, Kiwanis, Lions, Rotary, all women's clubs, and all churches. The members of the Civic Committee were delegated to carry back to their particular civic group the numerous arguments developed in favor of bringing the Municipal Band "back to life" in the City of St. Joseph, and the following are some of the arguments offered in its favor:

A source of free entertainment for local residents and summer resorters.

Employment for some forty local musicians.

An advertising medium for the City of St. Joseph Providing our high school graduates an opportunity

to carry on with their music activities. Aid in local functions other than concerts, such as parades, dedications, patriotic rallies, religious func-

tions, and so on. Help maintain civic morale and civic loyalty.

Diversified types of programs were promised which would include not only the standard overtures and marches, but also soloists, both instrumental and vocal, and guest conductors. Much credit for the success of St. Joseph's campaign for the establishing of a Mu-

nicipal Band must be given to the high school bandsmen, who thoroughly enjoyed their specific part in the campaign-that of placing windshield stickers on automobiles. The stickers carried the following appeal: "Vote VES for the Municipal Band-Keep St. Joseph Ahead!" Needless to say, these high school students did a fine job in seeing that all cars were taken care of. The efforts of the Parent Teachers Association also were added to those of the students in behalf of our worthy program, and did much in securing its final success.

I gave many short campaign speeches at various luncheon club meetings, church gatherings, lodge meetings, and so forth, and was highly rewarded by the enthusiasm with which my words were received. Nightly parades and rallies were also employed during the days immediately preceding the election. All of the

individuals and civic groups who worked so tirelessly were indeed gratified when the voters and taxpayers of the City of St. Joseph elected to establish the Municipal Band. The results of the voting were three to one, in our minds a successful campaign well carried out, with a jubilant result.

#### Music and Study

With the ink on the ballots still wet, we started the drawing up of a budget which included musicians' salaries, uniforms, music, instruments, and so forth. The big job was the remoelling of the old bandstand into a shell. This was made acoustically perfect, not only from the standpoint of mechanical engineering of the curves and arches, but also through the use of acoustical plaster for the first time east of the Missisipple since its invention in sound movie work in Hollywood some time aco.

Years ago, a successful "Silver Cornet" band of some eighteen or twenty members had been playing the summer concerts, mainly as an attraction for visiting tourists and resorters. However, the newly organized Municipal Band for which we so earnestly campaigned, employed a personnel of forty well-trained musicians, and I might say that from the first rehearsal up to the present mement, a real professional spirit has prevailed and has no doubt contributed tremendously to its success.

#### Concert Schedule and Activities

Summer concerts began in late June, running for eleven Sündays and closing on Labor Day. Rehearsals were held on Sunday mornlings with concerts at twothirty and seven-thirty P.M. All concerts were well attended, the crowds increasing in size with the years, as the news of the St. Joseph Municipal Band spread throughout the countryside and neighboring cities.

Probably most satisfying to the townspeople, and certainly to myself, was the success of the band on its venture into musical contests throughout the central states. Its record shows top rating in virtually every competition it entered, including first-place winner in the Chicagoland Music Festival and first-place winner in the Band Mardi-Gras at Riverview Park, Chicago.

Our 1944 programs are in the making at the present time and the chief theme for this coming season is Victory. We have already in our library almost every particular under published. All vocal solists who expect to appear with the band have expressed a preference for patriotic numbers, particularly for encores. In the past, the following great conductors have appeared on our programs: Harold Bachman, Glen C. Bainum, William D. Reveill, and others. We have also featured other novelty numbers, such as twirers, dancers, amscurs, popular swing numbers, and so forth. Programs for 1944 will also include the various national anthems of the United Nations, as well as other compositions typical of those countries.

#### Members in Service

During the past two seasons there has been a noticeable change in the personnel of the St. Joseph Municipal Band, brought on, of course, by the war. Forty-four men have already left the band and are now serving with the Armed Forces. Replacements have been made from the St. Joseph High School Band, many of whom are girls. Of the forty-four musicians in last summer's week women.

The new Service Plaque in Lake Pront Park, where the band shell is located, earries the names of all band members now serving their country. A landscaped background acts as a base for the service plaque with fir trees, appropriate flowers, and some lattice work providing a beautiful setting for the Honor Roll and making it conspicuous to passersby and visiting

Similar programs could be carried out in many communities throughout the country. Individuals of our Civic Committee worked very faithfully and ambitiously to carry the municipal band idea to the people of our city, and such committees in other towns might do the same now if they knew it was for a patriotic purpose. Surely, the playing of military music and natriotic songs is of great importance to every community from the standpoint of morale, victory enthusiasm, and spirit. The importance of a band at this time to assist in bond rallies, departures of draftees, boat launchings, military funerals, and so forth, should be stressed if you plan such a campaign in your city. This would be a very strong talking point for any community to use if it contemplates promoting a band program financed by the band tax.

Such organizations as the Red Cross, Navy Mothers, Army Mothers, Marine Mothers, and some of the more newly formed civic groups, would be only too glad to assist a project of this sort and, needless to say, would do a very fine job. It is this band that is going to be one of the main features when the war closes. No doubt there will be festive celebrations when the armistice of World War II is signed, as was evident following the armistice of World War I. It will be this band in your community that will meet the boys at the station and escort them through your business district or town. Such a project should be carried out in every community. Certainly, in these days of war, band music is very important, and here in St. Joseph we shall continue to pour out patriotic music and military airs until the war ends and our boys and girls come

## Band Questions Answered

by William D. Revelli

## A Practical Instrumentation

Q. Will you please suggest a practical instrumentation for a thirty five piece high school band?—J. C. R., Utah.

A I recommend the following instrumentation for concert performance: two fluides—doubling on piccolo, one choe, one baseoon, eight B-flet clarinets, two also asxophones, one barrious asxophones, one barrious exacephone, one bass clarinet, four French horns, three termbones, four cornets, two euphoniums, two tubes, three percussion, For marching purposes, you should increase the number of brass instruments and percussion, as well as eliminate oboe, baseoon, and bass clarinet.

## "Fuzzy" Clarinet Tone

Q. I have been playing the clarinet for the past three years. My tone is quite thin and inclined to be "fuzzy" expenses, by tone is quite thin and inclined to be "fuzzy" can be sufficiently but this routie existent. I practice suitanted tones daily, but this routie existent particles for any tone. As a whole, my technic is considered quite good, although I have never had a private lesson I am considered a good reader. Can you suggest any studies or practice routine which will help me improve my tone?

A. First, I would suggest that you seek a good teacher. There are undoubtedly some in your home city. If not, you are near New York City where many excellent teachers are available. The diagnosts of your problem can be made and improvement suggested only by a good teacher who would have to hear and see you perform. Poor tone quality can be attributed to many causes, such as (a) mouthpiece, (b) strength of reed, (c) embouchure, (d) breathing; hence, you can see the necessity for private lessons.

## About Tonguing

Q. I am first clarinetist of our high school band and have been playing for the past ix years. I have a great dead of trouble with articulation and do not seem to be dead of the playing of the past of the play sounds as if I am alanging the Amort of the play sounds as if I am alanging the Amort of the play sounds are for the playing are good, but when I find the tones my tones in rapid passager I slap the reed and lose the quality. What can I do to improve my tonguing? —L. H., Missnappil.

A. Do not start a tone until you have placed your tongue on the reed. Point the tongue and place the tip of it to the tip of the reed. Do not greated the reed to greate the reed to greate the reed to greate the reed to greate the reed with the tongue and the same time draw the tongue away from the reed. If your tongue is on the reed before you blow, you can sagnist the reed and reed of the tone with the tongue against the reed and reed of ments, tone. Repeat this action until you can start the next tone. Repeat this action until you can start the tongue against the reed, by product striking the tongue against the reed, by produce the reed to greate th

## Tuba or Sousaphone?

Q. Do you prefer the BB-flat or the E-flat tuba for school bands; and would you recommend the upright recording model or the sousaphone for such bands? We have sousaphones in our band.

—E. K., Minnesota.

A. I prefer the division of basses: One E-flat for every two BB-flats—in other words, in your particular band you would have four BB-flat basses and two E-flat basses. I also prefer the recording short-action four-valve basses for concert bands and the sousaphone model for the marching bands. Since this involves an expenditure beyond the means of the average school band, I believe the sousaphone is the more practical and satisfactory bass for school bands.

# Saving Storage Space by Gladys M. Stein

One of my friends, a music amateut, was moving from a large home into a small apartment. Like man music lowers she had accumulated stacks and stacks of copies of The Erroe. She knew she would not have space for the complete magasines, but she did want to rave the music, and she wanted this material in a convenient form.

convenient form.

After careful thought she opened each magazine and cut loose all the pages not devoted to music compositions, and then tightened up the wire staples with a few taps of a hammer. The index she cut out and pasted inside the front cover.

Thus she had all the music attractively bound in thin easy to handle books. It was such a simple yet effective way of saving the music that we are passing the idea on to other readers of THE FILES.



CAPTAIN ARM MAGRUSDAL, master of the Liberty Ship, S.S. Victor Herbert, accepted recently on behalf of his crew two electric phonographs and several albums of recordings of Victor Herbert's works from the American Society of Composers, Authors and Publishers (ASCAP), Mr. Robert L. Murray, ASCAP official, made the presentation

The Victor Herbert, named after the Society's founder, was launched last August 22 as a sixtleth birthday gift to Major General Jonathan M. Wainwright, captured by the Japs at Corregidor.

Captain Magnusdal has had two ships shot out from under him. The first was off Cape Hatteras in which one man was lost. The other sinking was more than 300 miles South of Capetown. The Captain and his men were eight hours in water at 33 degrees, but not a single man was lost.

THE ETUDE

THE LAST ENCORES have been played, the lights are dimmed, Kreisler has taken his final bow, and the audience is pouring from the concert pression to the faces of these thousands of music lovers? What is it that will fire their imaginations for days and weeks to come? The virtuosity, musicianabig, and imagination of Kreisler's interpretations? Yes. But above all, it is tone; the glowing magic of the Kreisler

Other artists, too, thrill us with their technical wizardry, excite our admiration by the sweep and subtlety of their interpretations; but it is the beauty and individuality of his tone that sets each player apart in our minds. Many elements-nationality, temperament, schooling, and so on-contribute to the inherent personality of the artist; but, we ask ourselves, by what means does this personality find expression in the tone? The violin itself is not the main factor, for a player retains his characteristic tone no matter what instrument he may be using. The answer, to a very large degree, is-the vibrato. It is almost entirely through the vibrato that a player's inner individuality merges with the tone of the violin and finds release and expression. As a poor vibrato is an insurmountable obstacle to the attainment of an eloquent tone, the acquiring of an expressive vibrato is of immediate interest to every violinist.

Until very recent years it was regarded as a natural gift that could not be taught; now, happily, that idea has been discarded, and today most students are taught something about the vibrato. Let us look into the subject here, from the point of view of the teacher.

It is, indeed, not very hard to teach, if certain essentials are well understood. The first of these is relaxation. As the ideal ribrato is the result of combined movements in the elbow, the wrist, and the joints of the fingers, it stands to reason that there must not be any tension in the arm or the hand that will affect the free coordination of these movements. For example, the pupil cannot be allowed to push up his left shoulder in order to hold the violin, for this inevitably produces stiffness in some part of the arm. Another essential is that the study of it be started early with then more cauly become a natural part of the pupils musical expression than if no attention had been given to it until the fourth or fifty year.

#### An Early Start

If possible, an effort should be made to awaken the student's interest in it as soon as he has a good hand position and good intonation in the first position. Many purplis begin to vibrate spontaneously in emulation of their teacher. For this reason, the teacher, when he judges that the time is ripe, should take care to use a relaxed and expressive vibrato whenever he demonstrates for the pupil—which should be frequently. Often he will see a keen and interested eye fastened on the motions of his hand. When this is the case, he can afford to be patient, watting for the pupil to start on his own intitative.

If this happens, and the vibrato is made correctly, if is well to delay further instruction until the student is accustomed to his new accomplishment, lest he become solf-conscious of it. But the teacher must be on the watch for one of the most common of student faults: withrating across the string instead of along its length. If acquired, this habit is extremely difficult to break, and much trouble will be saved if it is corrected at once. If no interest is shown in the vibrato, or if, showning interest, the pupil makes no effort to try if or himself, then the teacher must consider how best to begin explaining it to this particular pupil.

At this point his must remember that many young students one way self-conscious of attempting the subrato, more so than of anything else they study. The child's first attempts, therefore, need to be guided with great tact and sensitiveness. The subject should be brought by quite easually as if it were not particularly difficult nor of major importance. One day the teacher should say, "Tell me, can you vibrate? You know—like this," and play a short phrase with an expressive wibrato. Then, still treating the matter as if it were more or less incidental, he should get the pupil to try. No matter how clumsy or ineffectual the first attempts may be, they should meet with encouragement, for the average student is more easily discouraged by

## A Well-Developed Vibrato

The Soul of Violin Tone

by Harold Berkley

the nibrato—if it does not come naturally to himhen by anything also. Good results are often obtained by spending only a few minutes on it for the first two or even lessons, the pupil meanwhile being encouraged to experiment with it at home. If the results are not satisfactory, then detailed instruction is in order. But the explanations must be given gently, almost casually. The pupil should never be allowed to feel a sense of compulsion, or that he is being asked to do something be cannot. do

It is usually best to start utbrato exercises with the second or third finger on the A string; these fingers are naturally the strongest and most flexible, and the hand is therefore able to swing more easily. Teachers are apt to differ on the question of whether it is better to start with the wrist or the arm sibrato. In our opinion, it is much better to begin with the former. The majority of students stiffer the entire band and arm and the start of the start with the start is the start with the start is the start of the start is start of the st

The teacher, then, should have the pupil place the second finger on the string and explain to him that, although the finger must not move from the note, it must roll gently backwards and forwards over its rounded tip, the motion being imparted to it by a rocking movement of the hand in the wrist joint. He' should also explain clearly that the knuckle of the first finger must never press against the neck of the violin; that the only parts of the hand in contact with the neck should be the finger tip and the thumb. Telling the pupil to relax everything except the pressure of the finger on the string, he should take the child's forearm gently in his left hand, and with his right, roll the hand slowly backwards and forwards a number of times. Then, still holding the forearm, he should have the pupil try to make the rocking motion himself.

pupit try to make the Focking mouth number.

Nearly every teacher has his favorite method of dealing with this phase of vibrato training, so it is not necessary, nor have we next a substantial training to the necessary and the statement of the necessary and the statement should not be urged to quicken the rocking of his hand—the slow rolling should continue until it can be done with perfect evenness. Then, and only then, it can be suggested that he try for a little more speed.

#### In the Third Position

If, after several weeks, little noticeable progress has been made, or if the pupil cannot rid himself of the habit of bending his wrist in and out without moving his hand, then the whole subject had better be dropped, quietly and without comment, to be resumed only after the student is at home in the third position. For it is an undentable fact that the vibrato is much easier to learn in the third position han in the first. According to the control of the public states of the progress of the progress of the progress of the public states. If so, it will be part of the public equipment six to twelve months sconer; if not, nothing has been lost—and perhaps a seed has been planted.

The method of approach is the same in the third

VIOLIN Edited by Harold Berkley position as in the first-with one important difference the wrist can be rested against the shoulder of the violin, thus anchoring the forearm and enabling the hand to rock more easily. Exercises should be confined to the second and third fingers, on all four strings, until the hand motion can be made smoothly if slowly Then the first and fourth fingers should be brought into use. All violinists have difficulty with the fourthfinger vibrato, and it can be acquired only by giving it continual attention; difficulty with the first finger, however, is usually caused by allowing the knuckle of the finger to press against the neck, and this can be easily eliminated. There are some students who bend the first finger too lightly when trying to vibrate with it; this, too, is a simple matter to correct, provided that the student realizes the necessity for a relaxed

#### A Warning

At this stage, the part played by the finger joints can safely be ignored, mention of it generally tending to confuse the pupil. Usually it is sufficient to warn im against stiffering his fingers. The so-called "imper vibrato" is really nothing more than flexibility in the joints of the finger, something that nearly slawar comes naturally when an easy wrist-and-arm motion construction of the property of the pro

When the pupil can vibrate evenly from the wrist in the third position, he should try it again in the first. After a few days' practice he is likely to find that it comes as easily in the lower as in the higher position. Then the time has come to introduce the arm vibrato.

#### The Arm Vibrato

In his first experiments with this, the student should keep one idea, clearly in his mind; that his arm is hanging loosely between the shoulder and the finger they. There must be no tension anywhere—no stiffening of the shoulder muscles and no rigidity in the upper arm. The teacher must be sharply on the look-out for any tendency in this direction. Many fine violinists withrate from the shoulder, and if the pupil begins to do the his naturally, there is no need to check him unless the vibrates too widely. The important thing is relaxation; once this is acquired, the rest will follow in due converse.

While he is developing the arm vibrato, the student should by all means continue to work on the wrist vibrato; if he does not, he may lose it. Later, he should practice them alternately—a few notes with the arm, then a few with the wrist, and so on. A little later still, he should use the arm and the hand on alternate notes; in this way he will come to an unconscious merging of the two—and an expressive vibrato will be

All these suggested exercises should be practiced with the bow, except perhaps the very earliest ones, for the ear is a surer guide to evenness than the eye can possibly be. At first the sounds produced may be rather dismal, but any embarrassment on the part of the pupit can be laughed off by the teacher with some such remark as, "Never mind; we've all had to make sounds like that at times. They soon improve

Some students develop a (Continued on Page 422)

## Integrated Music Theory

Q. I understand that you favor some plan for teaching college Theory of Music that integrates written harmony, keyboard harmony, sight-singing, ear training, im-provisation, and so on. Will you tell me is some detail how such a course might be organized and just what items would be included; also how the daily lessons would be planned? Is simple counterpoint included as part of the first year's work? And do you carry it beyond one year? Any information and advice that you care to give me will be greatly ap-preciated.—R. C.

A, I do indeed favor such a plan as you have outlined for the teaching of one class had little or no relation to it down on paper. what they learned in another. So in the In the above plan you can see that we end they had studied written harmony, have had one center of interest-the keyboard, ear training, sight-singing, and study of the inversions of the dominant so forth, as separate studies, without seventh chord. We have not had written realizing that they are all merely differ- harmony as one isolated unit, keyboard ent approaches to the same goal—the harmony as another, ear training as anunderstanding of how music is built and other, sight-singing as another, and im-

facets are taught in the same class by rious approaches to the one problem in the same teacher. I think I can show hand. The students have not felt that you best how this works by taking a one day they studied keyboard harmony, specific problem-the inversions of the another day ear training, and so on, but dominant seventh chord, for example. rather that they have been studying the This would very likely be introduced to V, inversions. And undoubtedly no one the students by ear, by having the lesson would be devoted exclusively to teacher play for the class some com- any one type of activity, but each day position containing these chords, such as there would be a certain amount of playthe Thanksgiving Hymn, For the Beauty ing, of singing, of writing, and, always, of the Earth, or the trio of the second careful listening. movement of the "Moonlight Sonata."

which contain outlines of the V<sub>7</sub> chords, theory a functional whole instead of a examples that would be useful. But that ist and a cellist at hand. Of course, you at various places, and then improvise accompaniments to these melodies. The program of study all the elements you quaintance with musical literature. And four hands, or perhaps one or more of write an accompaniment in some proper

Haydn and Mozart "Sonatas" with they will add Alberti basses. The next

# Questions and Answers

Conducted by

Karl W. Gehrkens

college theory. In the past, these various three-part song form) at the piano or on elements of theory were usually taught paper at their seats. This two-measure In separate classes, and often under as start might be played at the piano by many different teachers. The result was the teacher, the members of the class that what the students learned in either playing it back by ear, or writing

provisation as yet another. But all these In integrated theory teaching, all these facets of theory have been used as va-

In answer to your question as to how After the class had discussed the such a course might be organized and sounds of these chords, a blackboard ex- daily lessons planned, I cannot be very position might follow in which the specific. Each problem and every class teacher explains why each inversion is of students will need new approaches. given the name it bears. The class will What will work in one group will not sing the chords up and down vertically, necessarily work in another. But I benoting the natural pull and resolution lieve that the above discussion will give of each chord member. Then the students you a fairly good idea as to how to go will practice writing these inversions and about teaching in this manner. The chief their resolutions in all keys. At the next need is for the teacher to have a burn- is from music that we learn best. I might. can get another planist to assist. Or the lesson they might well sing melodies ing desire to make the study of music of course, supply a long list of musical "Dumky Trio," if you have a good violin-

next logical assignment would be to asmentioned in your question, plus a great as I have already intimated, the really the series of "Humoresques." sign certain melodies which the students deal of analyzing of actual music. Un- important thing is for the teacher to In the case of Smetana and Kfenek sight ecrean negotice which we have a company at the keyboard, using fortunately there is no text book availaged the right philosophy of teaching, you are even worse off, and the only the proper inversions. Suggest also a able for this kind of theory teaching. So after which the details will take care of thing I can think of is to get a copy of more difficult melody, such as Ich Liebe you will have to select some text or themselves. Dich, by Beethoven, for which they will group of texts and adapt them to your own purpose. Or you might even teach cluded in the first years work if you de- Smetana also wrote a cycle of piano without a book, except for material the sire, although I myself would not adpleces called "Bagatelles and Imprompstudents would need for sight-singing vocate teaching it from the conventional tus" which you may be able to secure in Albert basses are a fertile source of mapractice. In addition to this you would species approach. This integrated method
this country, and a part of which you
this an probably want your students to own at of theory teaching should by all means may want to play even though it is an terns for this product, her the first least two other books for singing, play- be carried beyond the first year. If it earlier work which does not show him at dictate solite such eactip as the line state of the "Eight enth-Cen- ing, and analyzing I should think that makes elementary theory more func- his best. Kfenek's best known work is of some such collection as the Brown "Twice tional, more practical, and more inter- course, "Jonny Splett Auf" and you might tury Drawing from somata as an earsume some continuous antinuous ant positions of not too advanced a grade of I realize that it is impossible to dedifficulty. One thing the teacher will need scribe adequately in words just how to your question to my friend Professor they will and Alberti basses. The flest consumption to the step would be to have the class improvise is an almost inertainstife supply of active step would be to have the class improvise is an almost inertainstife supply of active the step would be to have the class improvise in an almost inertainstife supply of active step would be to have the class improvise in an almost inertainstife supply of active step would be to have the class improvise in an almost inertainstife supply of active step would be to have the class improvise in an almost inertainstife supply of active step would be to have the class improvise in an almost inertainstife supply of active step would be to have the class improvise in an almost inertainstife supply of active step would be to have the class improvise in an almost inertainstife supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in a supply of active step would be to have the class improvise in

Mus. Doc. Professor Emeritus Oherlin College Music Editor, Webster's New International Dictionary



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquires. Only initials, or pseudonym given, will be published.

is not so very important. You can easily might play a movement of the "New You will, of course, include in your compile such a list from your own ac-

What do These Signs Mean?

Q. 1. Please refer to the September, 1943 ETUDE, page 589. My question is this: What are the dotted lines for in Measure Two? Also in Measure Twenty-three.

2. Also: Isn't a mark like this (-) over a note an indication of a retard? Otherwise 1 can find po use for it.—E. N. M.

A. 1. At this point the dotted lines indicate voice leading. The quarter note G on the treble staff moves down to the quarter note D on the bass staff. This occurs on the second beat of the measure, the other volces not moving until the "and" after the beat

2. The little straight line over a note indicates that the tone or chord is to be slightly accented and sustained to its full value. Sometimes this implies a slight retard also, but not necessarily.

## Piano Music by Czech Composers

Q. I have been asked to give a piano recital at a D.A.R. meeting, using only Austro-Hungarian and Czech music. I can Austro-Hungarian and Czech music. I can find loads of typical music by Mozart, Haydn. Strauss, and other but can't think of any Czech composers. Can you help me?—Mrs. C. H.

A, Among the more modern Czech composers the following three are probably best known: Antonin Dyorak, Redřich Smetana, and Ernst Křenek. If you will consult the MacMillan "Encyclonedia of Music and Musicians" you will find a long list of additional names, but the publications of most of these lesserknown composers are not available in the United States; therefore, I shall confine myself in this reply to the three whose names will be recognized at once by almost anyone. (Krenek is, of course, not as well known as the other two, but I am including his name because he is at present residing in our own country.)

The great difficulty, so far as you are concerned, is the fact that no one of the three is specifically a composer of piano music, so you will have a hard time putting together a program of Czech piano music unless you can get some other performers to collaborate with you. In the case of Dvořák, for example, you might do some of the "Slavonic Dances" (which are written for piano, four hands), if you

"The Bartered Bride" and use part of it; Simple counterpoint might well be in- or perhaps some of the "Czech Dances"

yourself arrange a potpourri of excerpts. step would be to nave use cases improves a six amost use another to the cellular by singing or playing or playing or both) that missis to illustrate all problems, for a slong an answer as this undoubtedly he has given me the following additional to the compact of the compact (either by singing or putally the finest or included and the properties of the prope new melouies over times oass patterns. In this approach mere execution, manager. Then let the teacher give the class a dull, dry, and manufactured to littless. So I would urge you to visit some school. Burbaro by Bartok; Intermezo and support to the school of the control of t Then let the teacher give the class a cut, my, and manufacture to missing two-measure beginning of an Alberti a certain technical brain-twister, will not where the subject is taught in some such Vienness Clock, by Rodáty: "Siav Album" where the subject is taught in some such Vienness Clock, by Rodáty: "Siav Album" and only the subject is not been supported by the subject to support the subject to support the subject to support the subject to support the support the support to support the support to support the support to support the support t Wo-measure beginning to an about a certain state of the s

THE ETUDE

The General Wanted a Wedding March

HE BOY ANNOUNCED a visitor whose name was unfamiliar. As I entered my study, a young man clad in long grey Chinese coat rose, offered his calling card with both hands and a low bow, and introduced his companion, also dressed in sober grey wool. It appeared that the owner of the card had once heard me play at an informal concert. Presuming on this slight acquaintance, he came on behalf of his friend who was a secretary-aide to General Chiuhere the other grey shape half rose and bowed again. The general was in command of the military troops occupying Canton and was, it seemed, about to take a wife.

I knew the story-it was common gossip: young General Chiu and an older rival had vied for possession of troops and territory across the width of two provinces on the long trek from their native Yunnan to join Sun Yat Sen's forces in Canton. The older general's secretary had shown him the photograph of a pretty girl cousin whom he wished to marry off to some important person; although his chief had four wives already, he sald he would be delighted to have this girl for his fifth. But General Chiu was unmarried and thus offered the first place in his establishment and, presumably, a larger dowry. The two generals had dueled with their armies from Yunnan to Canton and the younger man won, The wedding was to take place next week.

Would I play the wedding march? The general fostered Western music in his military band; he desired a foreign wedding and-as everyone knew-the "Lohengrin' March was an essential part of marriage in the Western manner. I promised, and the grey twins took their leave with repeated bows and protestations of thanks.

#### Promptness Demanded

A few days later the secretary reappeared; he spoke neither English nor Cantonese and I knew no Mandarin, but he presented me with a large rectangle of stiff red paper imprinted with Chinese char-

acters in gold. After he had gone, I deciphered it. The older brother and sister-in-law of General Chiu, it said, begged me, with three low bows, to shed the gracious light of my presence over the nuptials of their younger brother on Wednesday next at the hour of nine in the morning. "Please," it emphasized, "be on

I doubted if this admonition meant what it said but, since I was to play the wedding march, I was at the appointed place on the hour with a pupil whom I had asked to play O Promise Me as a violin solo. The First Public Park of Canton had been "borrowed" by General Chiu for the occasion, Wide double gates stood open, each guarded by a soldier with a bushel basket of flowers at his feet. These were distributed to the guests-chrysanthemum corsages for the ladies, marigold boutonnieres for the men-and their possession gave one the freedom of the grounds.

We wandered back toward a pretty little pavilion where the ceremony was to take place. It was completely empty. Sighing at our trustfulness, we prepared to wait out the polite two hours before other guests

A bustle and stir near the center of the park roused our curiosity, and there we found a procession forming to go to the bride's house and bring her back for



"THE DREAM OF THE RED CHAMBER" A famous Chinese actress costumed for a romantic role

Laura Helen Coupland

the wedding ceremony. She was lodged only a block away, but there was a red satin sedan chair, three groups of musicians, and scores of floats covered with stage scenery upon which little actresses posed, representing tableaus from well-known plays. They were gay and bedizened in their theatrical costume and headdress but underneath the thick layer of paint and powder, their faces were drawn and tired. Several rode on the backs of small Mongolian ponies.

## The Band Arrives

Altogether, it was a scene of "more than Oriental splendor." The bearers raised the raft-like floats to their shoulders the major domo spaced them to the best advantage with the ponies between, set one band of musicians at the head of the cortege, one in the middle and one at the end, and the procession began to move, each band strumming and blowing a different tune, through tortuous, winding streets to the bride's home. It took a quarter of an hour to pass the point where we were standing.

We strolled around in the intense sunlight, still uncomfortably warm, although it was November. Other guests drifted in, and the band of the General's personal regiment arrived in uniforms patterned after Sousa. The general was proud of his Western-style band and spared no expense for either uniforms or instruments. It boasted a full complement of woodwinds and brasses, not to mention drums. We returned to our vantage point near the gate.

About eleven o'clock the unmistakable sound of wedding music came to us on a light autumn breeze and grew steadily stronger. The bridal procession returned filed into the park and halted. The satin wedding chair was carefully lowered from the shoulders of its bearers and touched the ground; but not a curtain stirred. A middle-aged woman came from the pavilion-the general's aunt, someone saidand, opening the front curtain of the chair, invited the bride to come out. She shook her head until the head veil of her headdress lingled. The aunt repeated her invitation, held out a hand and urged her to descend; she remained coyly within. Then the general's aunt retreated, to return shortly with her husband; the bride still demurred: however, with more insistent urging she finally set a tiny foot on the ground-a petite, gayly dressed creature, but looking not at all like a Helen of Troy over whom two armles had fought for thousands of miles.

The aunt then led the bride through a side door of the pavilion and we followed by the front entrance. The narrow building was far from empty now; guests were so closely packed that it was difficult to get to the piano. While I took my place at the keyboard and the violinist tuned up, the Master of Ceremonles stood on a chair so his voice could be heard by all. Outside the regimental band was ranged like a guard of honor.

## Behold, the Master of Ceremonies

In an alcove at the other side of the main room, directly opposite the front door, stood a large table covered with a red cloth; a man in beautiful civilian dress of brocaded silk came out from a side door and took his place behind the table; someone whispered that he was a general even more important than the bride-

groom. Evidently the ceremony was about to begin. My hands were poised over the piano keys, my eves fastened on the Master of Ceremonies; he raised a slender right hand, glanced at me and called out,

And the regimental band broke the welkin with The Stars and Stripes Forever.

I gave up after the first tum-tum-ti-tum; the bridal couple had not yet appeared-perhaps I had got my signals crossed. After about four minutes, the noise outside was over and conversation leaped up again from the crowding guests. I wasn't jealous of the band, you understand; it was a pretty good band, although some of its instruments could have been in better tune; but the rhythm was wonderful; they finished exactly together on the last chord.

After a short period of aural rest, the Master of Ceremonies raised his hand and called out, "General Chiu!" The bridegroom appeared.

"Music!" he yelled. I tried again, but what could one piano do against The Washington Post March? Then that was over: General Chiu, resplendent in blue Hussar's uniform complete with feathered helmet, stood stiff before the improvised altar.

"The bride!" announced the Master of Ceremonies and she emerged from the (Continued on Page 422)

# A Master Lesson on a Fascinating Bach Prelude

by Orville Lindquist

eral easy piano pieces found in a collection, "Clavierbüchlein fur W.F.Bach," left by Bach; no doubt, composed especially for his son Wilhelm Friedemann. The manuscript is written in the hand of notes in Measure 3, Bach wrote the father and dated 1720. So, when this composition was written Bach was thirty-five years old. The picture of the old gentleman with a wig is such a familiar one to all of us that it is easier to imagine Santa and for the fourth measure, this Claus being this age than Bach.

This little piece is an excellent one, especially for the playing and pedaling of mordents. There are two kinds of mordents, both of which are used in this composition, According to H. A. Clark's "Pronouncing Dictionary of Musical Terms" (every student should own a musical dictionary), the definition for the mordent is as follows: A sign

indicating a single, rapid stroke of the auxiliary hote below the principal followed by a return to the principal note thus:

When the sign is used without the dash through it, it is called an inverted mordent, or pralitriller, and consists of the principal and the note above. Thus-

So, remember this: If the mordent sign has a line drawn through it you go to the note below; if there is no line, the note above is played. Notice that the last note of the mordent in the left hand is struck with the first note of the accompaniment in the right hand. Some editions have these mordents written in sixty-fourth notes, but since the tempo given for this Prelude is invariably M.M. ] = 104 or 108, playing them faster than thirty-second notes would not sound well

The tendency today is not to use the symbols for mordents, but, as is done here, to write them out in full. (See sign enclosed in brackets in Measures 1 and 6.) Also, the tendency now is to use the inverted mordent rather than the mordent proper. Usually in rapid passages a true mordent is impossible. It is then treated as a triplet, as in Measure 15. In the days of Bach, Haydn, and Mozart, mordents always were started on the beat. In later music, they are just as often played ahead of the beat with the last note receiving the accent.

In the early classical period, compositions were full of all kinds of embellishments. The reason for this is that the pianos of that day did not have much tone-sustaining power, and such superficial decorations helped to fill the gap. Instead of writing out these embellishments, various symbols were used.

HIS LITTLE Prelude in C major is one of sev- many of which, if encountered today would seem about as intelligible to the average good musician as the hieroglyphics of an Egyptian tomb. For instance, instead of writing out the eight thirty-second

-about as different from each other as identical twins. No wonder they could not agree as to how is struck. these various slone should be interpreted The playing of this Prelude calls for three different

types of touch: 1. Hand or pressure touch, as used for melody

2. Finger stroke with action from the knuckle, as used in running passages.

3. Light legato touch, as used for accompaniments. We read of the hundred and one varieties of touch, but I feel sure they can all be boiled down pretty much to these three, with possibly one or two others

1. The pressure touch is used for the first eight measures of melody, as played with the left hand. Try to think of this melody being played by a 'cellist and strive for a feeling for that type of tone.

2. The finger action is used for all of the embellishments and for the running passage from the ninth measure to the end. The groups of thirty-second notes (Measures 3, 4, and 5) should be played with a light finger action, with the hand kept still while playing them. From the middle of the composition to the end, finger action is used with pressure added according to the amount of increased tone desired.

3. The light legato touch is used for the first eight measures of accompaniment played with the right hand. Keep fingers close to the keys. The wrist should be very loose with a slight drop on the first note and an equally slight lift on the third one. Here again, way you play this accompaniment will depend a great deal on how you feel it.

There is not much to say about the fingering of this piece. It is plainly marked and needs only to be followed. Some pedagogs say that when playing a mordent there should be a change of fingers; that is, three fingers should be used instead of two; that doing this makes for a clearer performance. Both fingerings are given to several of these mordents. Take the one that seems better for you.

When playing this Prelude see that the left hand melody through the first eight measures is never lacking in tone, and that the accompaniment figure in the right hand is always kept in the background. Above all, see that all crescendos and diminuendos are observed. To play these eight measures of melody in a straight line would ruin the performance of this

Notice the long crescendo extending through the first three measures. Just as a large wave can carry several smaller ones, so a long crescendo can contain

shorter crescendos. Note that this three-measure shorter crescendo contains three smaller ones—one in each measure. (All short swell-markings in brackets are inserted by the writer to illustrate points in this article

Usually, but not always, when a melody rises it gets stronger. In each of these three measures we feel a little swell to the top note. Also, we see that the first group of thirty-second notes is the loudest and each group in turn becomes weaker as it becomes lower in pitch. We find the same thing true of the running passage starting at Measure 11. The notes diminish as the passage becomes lower in pitch.

Ordinarily, beginning at the eleventh measure, the first sixteenth note on the beat would have the strongest accent; but, because of the upward leap of a sixth or a seventh from the first to the second note the latter note becomes about as important as the first. This same rule holds in Measure 16 where the F-sharp makes a jump of a seventh to E-natural.

Some pedagogs, fortunately only a few, claim that because the planos of Bach's day had no pedals, his compositions need no pedaling. It is true that such contrapuntal compositions as his "Inventions" and "Fugues" require very little pedaling, and what little there is should be only in particular passages, But no one of Mendelssohn's "Songs Without Words" is in more need of pedaling than is this little Prelude

The pupil should not add the pedaling to this plece until he has it well learned. He should not pedal it at all if he does not understand pedal-legato. As a test of whether or not he does understand it, let him play slowly these nine whole notes, changing the pedal on each note. In order not to make a legato by finger connection he should play these notes with one finger, or with the eraser-end of a lead pencil The foot should come up, not go down : s each tone

If the pedaling is found to be correct then practice these three pedalings: Counting four to each whole note, first let the pedal-depression come on Count 2, next on Count 3, and then on Count 4. Of course, the pedal-release will always be on Count 1. These are all common pedalings for a pedal-legato; in fact, each one of the three is encountered in this

Counting four to each quarter note we find that throughout the first eight measures the pedal-deprescion is on the third sixteenth-note. To depress the pedal any earlier during these measures would cause a blurring of the mordents. Never, when possible, pedal mordent until the third tone has been struck.

In Measures 11, 12, 13, 14, and 15 the depression is on the second sixteenth-note. This is done so that the second note will not be missed. Because of the high pitch of this note it becomes equally as important as the first one. This passage is pedaled twice in each measure, but, as it descends lower and lower. it is necessary for the sake of clearness to change the pedal on each beat in Measures 14 and 15.

At the end of the last measure we find the third type of pedaling. However, on this last beat any one of the three types would be proper. The reader may wonder why the blurring notes on Count 3 in Measure 15 are pedaled. The reason for this is that there is a distinct melody line starting with the first beat of Measure 14 (G) and continuing to the third count in Measure 15, thus:

61. . . . . . . . . . . . . . .

Not to continue the pedaling through to the fourth beat would spoil the ending of the melodic line. The blurring on this count is not displeasing since it is immediately lifted on Count 4. Remember that the up-action of the foot in pedaling is always very quick-much more so than the down-action. Finally, why is no pedal used in the next two measures? It is because from Measure 11 to this point we have had a feeling of harmony, but from here to the end there is a distinct melody-and a beautiful one it is. Ordinarily where there is a (Continued on Page 420)

## TWILIGHT IN THE VALLEY

The composer has spent much of his life in a lovely Appalachian valley and in this charming melody has caught that misty moment of departing day. The notes in the right hand, with the stems turned down, are of course accompaniment and must be subdued. Continue to play the piece with that "hushed" sense of the hour when the birds go to sleep. Grade 34.



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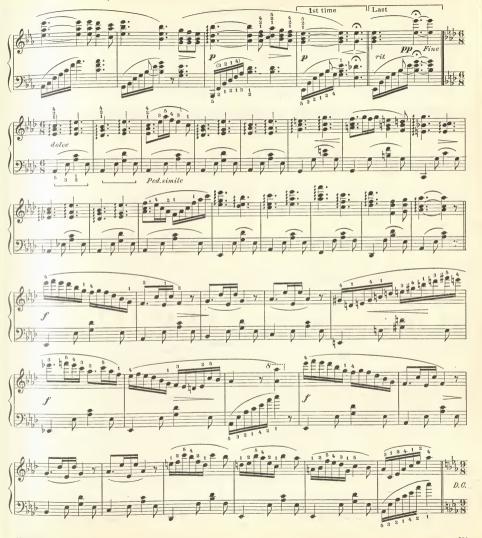


The very fluent and well-balanced compositions of the late Prederick A.Williams of Cleveland, Ohio, have hosts of teacher and pupil admirers, who realize their hand-training value as well as their invariable usefulness. Summer Dawn is an excellent example. Grade 4.



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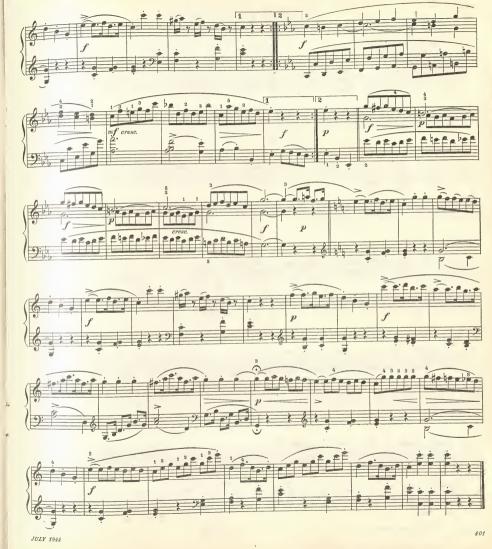


FINALE
from SONATA in C

This last movement of Haydn's most played sonata represents one of the composer's exceedingly joyous moments. If played well, it is not as easy as it seems. It should be tossed off with the lightness of a kitten romping with a ball of wool. Begin practicing very slowly and accurately, perhaps overemphasizing the staccate notes at first, then advance gradually (via the metronome, if possible) until the movement becomes a part of you and takes on the touch of definess on which its finished effect depends. Grade 5.

Allower via the control of the c





## PRELUDE IN C MAJOR

See Master Lesson by Mr. Orville A. Lindquist elsewhere in this issue.

The fluent performance of the mordents in the left hand will contribute much to this work. They never should be played in a jerky or spasmodic manner. These are the "stroked" or "true" mordents. The "inverted" or "Italian" mordent is played with the middle note above. Do not play this composition too fast, but watch the pedals as a navigator watches his compass. Check yourself continually by Professor Lindquist's article.



## MAYFAIR TOWN

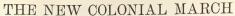
A merry little study suggested to the composer by a scene at a gay garden party in London's swankiest center. It must fairly dance on the iveries and ebonies. Grade 3.

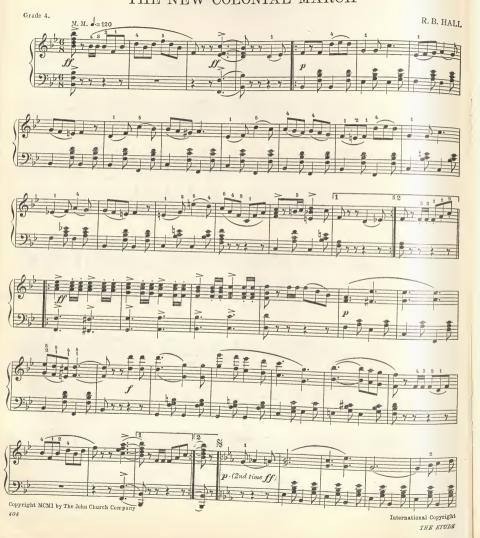
## WILLIAM BAINES



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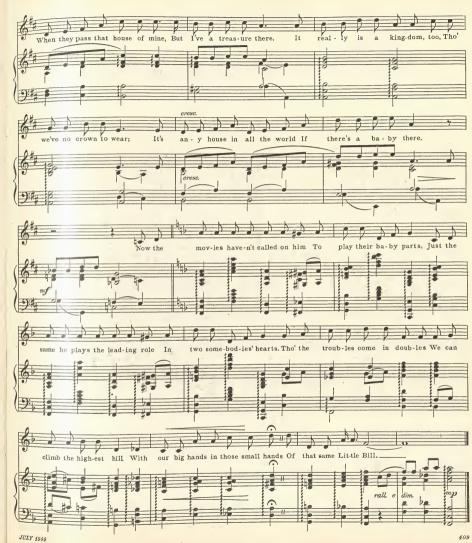


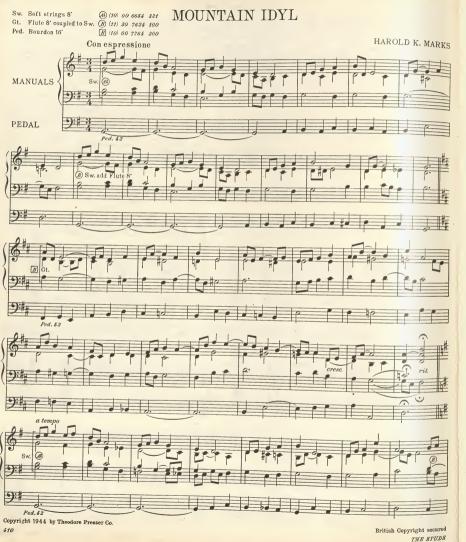


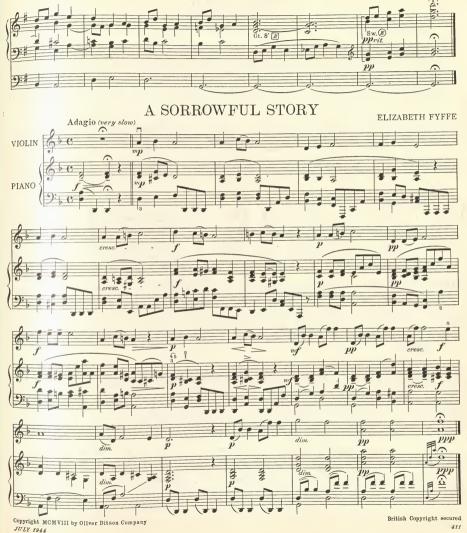






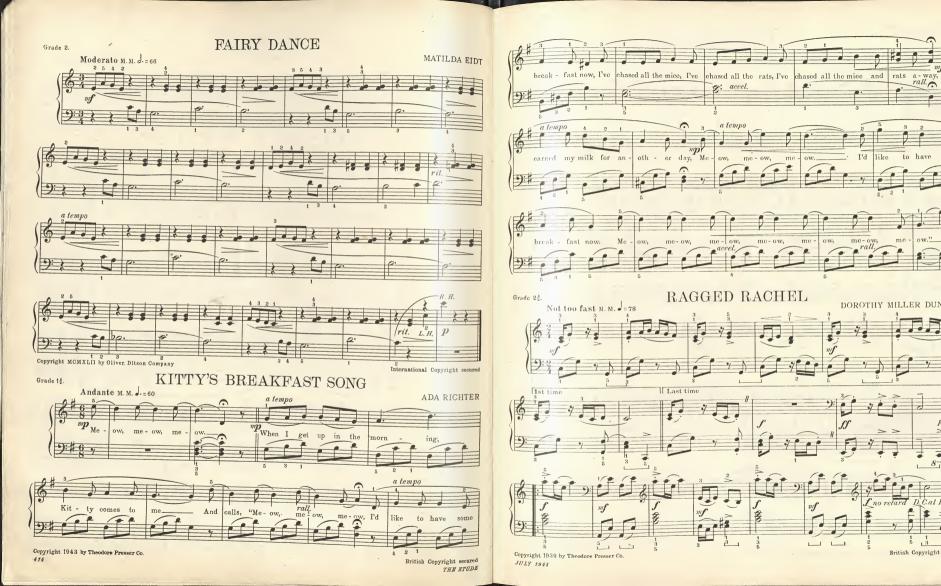












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## PRELUDE

With lesson by Dr. Guy Maier on opposite page.

E CHOPIN, Op. 28, No. 6





The Technic of the Month

Conducted by Guy Maier

Prelude in B Minor, Op. 28, No. 6

by Frédéric Chopin

After George Sand drenched it with for one or two measures before joining arter George Sand declines, the rest of the the left with it . . . this, of course, for nineteenth-century sentimentalists all practice only. but drowned it in sorrow. Only its stark, bleak beauty has kept it alive and fresh should be memorized, studied, and played, for these hundred years.

Sand relates that one day she and her melody be felt and projected. young son traveled the long, precipitous It took a great deal of courage for me road to Palma (Majorca) from the to dare to advise altering some of the ancient, crumbling monastery of Valde- left-hand phrasing, since all editions mosa, where Chopin and the Sand fam- which I have seen phrase the first measily were living. With characteristic hyperbole she describes the rain descending in torrents, the coach washed off the road, the driver abandoning the travelers, their final arrival, half drowned and exhausted, at the monastery in the dead of night; then Chopin's wild cry upon seeing them. "Oh, I knew that you I infer that Chopin's original manuwere dead," he gasped.

emotional binge, continues: "When final- ever or whoever is at fault-the early ly he grew calm, Frédéric confessed to editions or Chopin himself-it's high me that while waiting for our return he time to correct it: had been almost lulled to sleep as he played the piano. . . . As in a dream he saw himself drowned in a lake . . . heavy, ice-cold drops of water fell rhythmically on his chest . . . when I drew attention to the drops of rain which even then were falling off the roof of his cell he denied having heard them . . . yet the prelude he played was indeed full of these drops which resounded so sonorously on the tiles of the monastery. . . In his imagination and his music they were transformed into tears falling from heaven into his heart."

Well, whatever you think of the prelude, or of Madame Sand's story, you must admit that her description does not, fit the Prelude in D-flat, No. 15 which many persons mistake for the "Raindrop." At any rate, authorities are all agreed that this B minor Prelude is the one and only "Raindrop,"

If it is difficult to reconcile Madame Sand's emotional outburst with the B minor's immaculately classic and restrained contours, one must admit that the measured drip-drop of the right hand lends itself readily to the rain imagery. The second note of the two-note figure must invariably be played ppp-a faint echoing vibration of the first.



to reach key-top level after playing the the clouds for a moment, but the grey

HAT TRANSPORTS of tears In order better to sense a "moving have been shed—on paper—over monotony" in the tempo of the prelude, this little "Raindrop" Prelude! I advise playing the right hand alone

The entire left hand of the prelude by itself at first, for only through this In the "Histoire de Ma Vie," Madame method can the line and shape of its



script is the authority for this unusual Madame Sand, greatly savoring her and utterly impossible phrase line. What-



In studying the left-hand melody, use your elbow like a 'cellist's bow, giving it an upward and outward curve toward the top tone (up touch) of each ascending sixteenth-note group. After the top D in the first measure, hesitate slightly, then play the following three notes much softer (down touch). Beware especially of playing the C-sharp with hard, bumpy tone. Treat Measure 3 the same way this time with a higher dynamic rise to the F-sharp. The climax of this phrasethe top G in Measure 5-can be subtly projected by playing the G with a soft, 'surprise," down-arm touch instead of the loudish G so obviously expected,



Note the dynamics suggested for the entire left hand. Use the "cello-bow" phrasing for all groups of sixteenths; never play these with separate finger articulations. I recommend the long damper pedal as indicated in Measures This is done by depressing the key to 12-14. Note the effective "echo" in Measplay the second B before it has a chance ure 13. . . . At this point the sun pierces (Continued on Page 422)

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JULY, 1944

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## A Wide Selection of Unusual Records

(Continued from Page 382)

Bloch: Nigun (Improvisation) No. 2 of Baal Shem-Pictures of Chassidic Life: Mischa Elman (violin) and Vladimir Padwa (piano), Victor disc 11-8575 Elman's senuous tone brings out the sentiment in this music in a way which will appeal to many. One feels that this music touches his heart, and that he has a deep affection for it. Mr. Padwa gives the violinist splendid support, and the recording is excellently attained.

Schubert: Die Junge Nonne, and Der Doppleganger; Lotte Lehmann (soprano) with Paul Ulanowsky at the piano. Columbia disc 71509-D.

Mme. Lehmann is more successful in The Young Nun than in The Phantom Double: the latter is essentially a man's song, and a soprano voice inevitably fails to convey the awe and sombreness requisite to a telling performance of this like a baritone voice does. Mme, Lehmann has sung The Young Nun more effectively in concert.

Strauss, Johann: Der Fledermaus-Mein Herr Marquis; and Pardavé: The Nightingale (Waltz), from the Film-Caballeria del Imperio: Miliza Korius (soprano) with Orchestra conducted by Ernest Roemer. (Sung in Spanish), Victor disc 11-8579

For several years Miss Korius has been in Mexico, appearing in motion pictures. Her success there has prevented her return to the States, but it is rumored she will be heard this coming year in concert in this country. Vocally, Miss Korjus displays her remarkable coloratura agility in both these pieces, but the recording-on the shrill side-evidences little the orchestra is not good, hence the present writer-an admirer of the Korjus by Joseffy voice-feels this recording does her small

Puccini: La Tosca-Recondita armodisc 11-8569.

cording, this one seems to us the most noted tenor's original disc. Bori's Sempre Lockwood for chamber operas. libera was made in 1928; it is said she refused to permit its issue at that time. the music was not easy for ner. However, will be the sole guess connected of taught, and points that cannot! Here, nical display. And above all, its subject here her fine phrasing and enunciation July 28 and 30. reveal her exceptional gifts as an artist

The Wayfaring Stranger-Folk Songs; sung by Burl Ives. Asch Record Set 345. MANDOLINISTS, AND GUITARISTS held tain passage needs to be interpreted today, none is more gifted than Burl cinnati on June 27-30. Ives. He possesses not only one of the most agreeable natural voices, but a voice No one, we delicate, who institute that haunting ballad—tion and is considered the highest honor tion is, what it means, how it affects me, us works we can use! How many of you

set; for Ives renders it with rare feeling -a feeling that touches the heart but does not embarrass the listener. The material here is varied: there is Buckeye Jim. an old mountain song: The Bold Soldier, an old English hallad: The Som that Took the Measles, a delightful nonsense piece: Black Is the Color a tender Southern Mountain echo of a lost Elizabethan love-song: The Blue Tail Flu. a. Negro minstrel song of the 1840's; and Henry Martin, an ancient British ballad. The folk-song authority, Alan Lomax, has written a fine booklet for this set, and Asch has made excellent recordings of Ives's voice and his accompanying guitar.

Welsh Traditional Songs: David of the White Rock: Idle Days in Summertime: Counting the Goats: Adieu to Dear Cambria: The Done: Faremell. Maru: All Through the Night: Men of Harlach: sung by Thomas L. Thomas (baritone) with harp accompaniments by Edward Vito, Victor set 965.

The young American baritone, Thomas L. Thomas, of the Metropolitan Opera Co., was born in Wales, where at the early age of five he began singing in public. Although he came to this country in his twelfth year, he has never forgotten his native Welsh songs. One feels that Mr. Thomas truly loves these songs. and for that reason one rues the fact that Victor failed to provide translations of them: for only those who know the Welsh language can truly appreciate his expressive efforts. The songs are genuinely fine ones, and it is our belief that their appeal will not be limited to Welshmen

## World of Music

(Continued from Page 373)

of the ingratiating quality of her voice. standard composers, and manuscripts. Also, the balance between the singer and Some of the works contain original markings, revisions, and other notations

THE ALICE M. DITSON FUND of Columbia University has awarded nine fellownia; Enrico Caruso (tenor) with Victor ships of twelve hundred dollars each to Symphony Orchestra, and Verdi: La young American composers and conduc-Traviata-Sempre libera; Lucrezia Bori tors serving in the Armed Forces. Com-(soprano) with Victor Orchestra. Victor missions amounting to sixty-five hundred dollars also were awarded to Walter Pis-Of all the efforts to supply Caruso ton and Randall Thompson for writing recordings with a modern orchestral re- symphonies; Roger Sessions for an orchestral work for radio; Leo Sowerby successful; indeed, it emerges as an all- for a work for chorus and orchestra: around better performance than the and Bernard Wagenaar and Norman

THE SYMPHONY ORCHESTRA OF MEX. tension. Bori was not a true coloratura, and one ICO, with Carlos Chavez conducting, becomes aware when listening to this opened its season in the latter part of recording that much of the tessitura of May in Mexico City. Artur Rodzinski the music was not easy for her. However, will be the sole guest conductor of the

THE AMERICAN CUILD OF BANJOISTS. You can be told, for example, that a cer- a colossal, overwhelming bore.

THE NATIONAL ASSOCIATION of Americaside you. with which he can convey most telling ican Composers and Conductors has "In my own work, I invariably begin whole of history, with which he can coared most coming awarded the Henry Hadley Medal to New with the words of a song, with the charthe Waufaring Stranger, an American York's Mayor La Guardia in recognition acter of an operatic role. Before I sing cocious, ambitious youngsters, and some The wagaring branger, an American Allies mayor be sometimen a single phrase, I study the human emo- of you oldsters, too, what we jaundiced spiritual, has not only become in theme of ourself, too, when we proposed by the words. I build a conductors would far rather see in place No one, we believe, who listens to his memory of the founder of the Associa- clear mental picture of what that emo- of your hundred-page symphonies. Send

## How Much of Singing Can Be Taught?

(Continued from Page 387)

they are taught to resonate their breath in the resonance chambers 'back of the nose,' The use of that word 'back' is connose. The use of that word odek is con-fusing. In truth, a tone that is allowed and think, 'At this note, I must raise my to slip 'back' becomes nasal. The art of resonance is to keep the tone as forward as possible-not back of the nose, but tormard, over the bridge of the nose, Many singers of fine public reputation tend to sound nasal because of this habit of thinking the tone back.

"Evergises and vegalises are of greatest help in developing the voice and keeping complete naturalness. And the essence it flexible. Not a day passes that I do not vocalize for at least an hour; often for emission, and in deeply touching human more. However, I never overuse my voice. interpretation, can be given to the singer I do not sing too much or too long at a only by God." time-and never when I am tired. One often hears young singers say, 'Oh, I can sing as long as I like-my vocal cords are strong!' Wait a year or two, and see how their voices develop. Overuse can cause serious harm to the vocal cords: nodules may develop, or the cords may become tired and inelastic. Never work more than twenty minutes at a time. Then rest. If a certain problem has not been corrected in one morning's work, try it again the next day-and the next-and neglected today are those of which the the next. After a month it will go better; principal themes lack "punch" and "strikit will go all the better for not trying to ing power." Beethoven, Brahms, Schuforce perfection between nine and eleven mann, Bach, Mendelssohn: all at one in the morning!

#### Living the Role

"For my own use, the most helpful exercises are scales, arpeggios, and held tones. I practice the long sustained tone in three ways. On a full breath, I begin the tone pianissimo and increase slowly. gradually, through a good crescendo. Next, I begin pianissimo, work through the crescendo, and then decrease volume through a decrescendo until the tone dies away-perdendosi. In third place, then, I attack the note with full volume and let it die away, gradually, to the faintest pianissimo. The acquisition of a delicate pianissimo, a finely shaded decrescendo is very important, both for the care and the use of the voice. In practicing, never sing forte; use full volume only where the passages in the song (or the exercise) expressly call for it. Any forcing of the nervously as well, because forcing causes

to call attention to the desired effect. and striking, or the whole work becomes

how it can affect other people, When

that picture is secure in my mind T project it into my singing. Once I begin to sing, then, I forget myself, my voice. my breathing, my resonance. (Such purely technical matters must be well mastered before interpretative work begins!) I think only of the emotional effect that my song is to produce, I become the character, the person in the song, and I sing and move and behave as she would. How dreadful it would be while singing Mimi, for instance, to ston left hand!' No! Think only that you are Mimi. Then act as your heart tells you she would act. That is the secret of interpretation.

"In general, I have only respect for the great service done by good teachers and good teaching. But-the best teaching can do no more than to stress of that naturalness, in voice quality, in

## American Music for American Orchestras

(Continued from Page 381)

time or another sinned in this respect. And I could quote chapter and verse, if time permitted, to prove my point.

Every young composer is naturally eager to write a symphony as soon as he possibly can. But Brahms waited till he was well over forty before he even contemplated one! If half the young composers who clutter up the United States mail with the ponderous volumes of their early symphonies would remember this fact about Brahms, their relations with the conductors of American orchestras would be far more cordial For it is we who get the blame when these immature pomposities are returned post haste to their youthful senders, (The only consolation is that the postage incurred in the process is deductible from our income tax!) But seriously, how long will it take some of my young friends to realize that, if I am to set aside half an hour of my program for the performvoice is harmful, not only vocally but ance of a new symphony, that new symphony has to be not an experimental effort, but a work of commanding genius! "With his vocal equipment in good Moreover, let me remind them that a order, then, how is the young student to symphony nowadays represents, or should learn to interpret successfully? Here, represent, the outpouring of an emothere are points that can be tional experience, not a vehicle for techagain, the most the teacher can do is matter must be fundamentally sound

of all the folk singers before the public its forty-third annual convention in Cin-with pathos; you cannot be taught what Mozart wrote symphonics at a very tento do to secure that pathos. If you do der age. But young Mozart was a very not feel it, no one can put that feeling tender genius! And he had a gift for thematic invention unmatchable in the

(Continued on Page 432)

## Vaice Questions

## Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

How to Overcome Nervousness When Singing in Public

\* \* \* \* \* \*

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JULY, 1944

OF MUSIC Wade E. Miller, Pres

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Q. When I sing in public I get very nervous, while if I sing at home or before about four people I sing beautifully. Before an audience I get a frog in my throat and my lips start quivering. What causes this terrible trouble and how can I cure it?

 How many years will it take to become professional singer and what will it cost me? I will be twenty when I graduate from high school. Do you think I will be too old

A. In the beginning every voice user, be he A. In the beginning every voice user, be he singer, actor, public speaker, or preacher becomes nervous before a large audience. The usual symptoms are dryness of throat a frog or huskiness, a shivering of the lips, or a shakiness about the knees. In many cases some or all of these symptoms are so pronounced that the voice user has little control either of his voice or his body. Literally he "quakes with fear." The cure is clear, He must study the technical use of the voice until the understands it in all its aspects and until words, until it becomes automatic. This takes an enormous amount of practice and a great leal more time than most singers are willing to give. They prefer the easy way and that is why so few succeed. Then you should appear public at every opportunity that presents trolled nervousness will gradually disappear. There is always a certain excitement in an appearance before a large audience, but in the case of the great and experienced artist this only helps his work to be more human, more isical, more sincere, and enables him to de-t more faithfully the ever-changing moods

of every song.

2. Why must you wait until you graduate from high school before you start studying singing? Can you not find one hour a day to devote to it? If you do not, you will have wasted a year or two of precious time.

3. It is impossible to tell how long it would take you to become a professional singer. It very song.

would depend upon your voice, your talent your health, your education, your personality, and several other things. Nor could we guess at the amount of money it would cost you. That would depend, of course, upon how much Assist wound deputat, of course, upon how much from F above middle C, to B-flat above High C attentive you were. Please do not forget that stientive you were. Please do not forget that it takes time, hard work, and concentration to a doctor. of purpose, as well as voice and talent, to become a fine singer.

PERFECT VOICE INSTITUTE, Studie 518-8, 64 E, Lake SL, CHICAGO 1 Theory of Voice Production and Ear Training

A. If you are in any doubt as to what is required of you in your examination for the scholarship, write to the donors and ask for a definite explanation of the points in doubt. Here is a general answer to your inquiries which we might answer better if we saw your application blank.

1 Certainly there is a "theory of voice pro duction," and it teaches the control of the the co-vibration of all the resonance chambers shall be present in every tone, as well as the formation of vowel and consonant sounds, and several other things. Hundreds of books and thousands of explanatory articles have been written upon this topic and new ones are ap-nearing every day. The words of your question seem to indicate that you know something about this subject. Study it diligently before your examination.

Singing is, after all, a form of music; therefore, the song composer uses the same symbols as the instrumental composer: fp. ff pp, and so on. Also the same words, staccato, legato, and the same tempo indications, slow. fast, and their Italian translations.

3. The theory of music includes harmony counterpoint, composition, form, and the kindred technical subjects necessary to the proper understanding of the structure of music. Ou first question answers your query concerning voice production.

4. Ear training means just what it says, the process of training the ear so that it may be come more and more sensitive to differences of pitch, tone color, rhythm, nuances of dy-

5. Some authorities include under "voice production" an understanding of the anatomy and physiology of the vocal and speech organs, while the practice of singing means simply the ability to put the theories into practical

Loss of Voice After a Cold Q. I have had a cold most of the winter and lost my voice. Now the cold is over but my noice has not come back completely. My throat feels tight and it hurts me to sing. Could you suggest a remedy to loosen my tight throat and help me to regain my voice? My range is from F above middle C, to B-flat above High C

A. It is not at all unusual for a singer who has had a severe and prolonged cold, with its Theory of Voice Production and Ear Training
Q. Is there such a thing as "poice theory"

Q. Is there such a thing as "poice theory" aneary or rose Fromeston and Ear training regist the brauty of fone and ease of vocal Q. In three such a thing are voice theory? 
other than the gradual knowledge photos are controlled to the property of th

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## How Music Helps the Salvation Army

(Continued from Page 377)

men.

"More than any other art, music is sic was never meant for the educated shall not break! alorie; its most direct appeal is not to offer an elaborate definition of patriotism the terrible scourge sang, -but they quicken the heartbeat of every

patriot to deeds of daring. among the most ancient achievements of what it means for Jesus to be everything, called music further than that. We of civilization. Excavations in the Mesopo- and their large, pensive eyes took on the the Salvation Army hold that the Sutamian Valley brought to light the frame light of spiritual understanding. Dr. preme Being is a harmony within Himof a harp. On the harp there is the Noble, our commanding officer, said, 'We self, and it follows that faith in the closest contact between the human hand do very little preaching here. We sing.' Divine must evoke a corresponding spirit and the source of the tone, without inter-

heaven, harns are played black stretch. My train, late, did not he said, 'Here; take this and buy them has been a singing comradeship,

morning. On stepping to the platform, I I was a little boy.' springs from their knowledge of the instruments are made by their own of their own folly, our bands have carried to exhibit acrobatic skill on an instrupower of music to appeal to the hearts of hands, from the 'reeds' of their fields. the uplifting influences of Mirlam's tamment. He was called to be a leader in how we could get on without them!' I songs. We know that music is a supreme range of words. In the Salvation Army appreciated by the uneducated, for al- thought of their fathers, once criminals blessing, a communion between self and we sometimes tell rich people that their most everyone has an acute sense of in chains but now redeemed, and re- what is beyond all self. the beauty of melody and harmony. Mu- membered the bruised reed which He

ideas but to human emotions. Music does our Army leper colonies, some of the ear of our youth to the inharmonious a channel, opened by God, to attract not incite to argument or even to a de- patients lying before me on stretchers. clash of Jazz is a tragic mistake. There sire for learning; it awakens a desire to My tears would keep coming, and in my have always been sounds (termed music) receive, to follow, to obey. The strains soul I prayed God's pardon for the small-that degrade people. Some composers do of a country's national hymn do not ness of my faith while those smitten with not hesitate to use music for the expres-

'Jesus, Thou art everything to me, All my lasting joy I find in Thee.' "The harp, which I dearly love, is Then, in simplest language, I explained ous discord. I need not specify such so-

Melody is memory. Some time ago, in of harmony.

position carried on sweetest silver notes. Army has sensed the love of harmony that music is for man's sake. The great This is the boys' flute band, fifty of in even the most discordant hearts. virtuoso is as much the servant of man them, said the Commissioner. They are Throughout the world into the shadowed as the great physician. He was not enall the sons of redeemed criminals. Their places where men are lashed by the rods dowed with his genius merely in order They are such good boys! I don't know bourines, Gideon's trumpets, David's the infinities of meaning beyond the

"A musician who composes to excite evil does a great disservice to society. "A week or so later, I stood in one of That is why I think that training the that their music is not their own. It is sion, not of the 'spirituals' of a great race, but of the barbaric surge of primeval passion-the scream of cacophon-

vening mechanism. Thus, the harp is an a war-torn part of the world, the enemy "Salvation is a miracle, but it is not intimate expression of personality. That, came to annihilate a village. The Salva a conjuring trick or an illusion. It is a The manuscript of this Prelude and no perhaps, is why in the beatific vision of tion Army officer crowded the Sabbath deliberate process and, we have found, School hall with children, as a place of a successful recovery of lost values in "It is not merely with the appreciation refuge. On hearing the ominous tread of men, women, and even children. Everyof music, however, that we of the Salva- the approaching troops, the officer said, thing that encourages the good in man tion Army are concerned. We alm at 'Sing-sing as loud as you can!' The little is an ally of salvation. Music, at its best slowing up at this point. nothing less than musical creation. All ones began to sing, Jesus loves me, this and noblest, has always been an ally of over the world, Army brigades have made 1 know. As they reached the line, They the Salvation Army. At Our Lord's Last Prelude, I have tried to make it as simsilent people sing. I can never forget an are weak but He is strong' the enemy Supper they sang a hymn. He Who was ple and uniform as possible; the reader experience in India, It was a dark night; leader entered the hall. With tears blind- about to be crucified joined in that must not get the impression, however, no moon, no stars. The heavens were one ing his eyes, and his hands full of money, hymn. From that day on, the Church that this is the only way it can be

reach its destination until two in the something to eat, I sang that song when "We talk a great deal about art for art's sake. There is music for music's heard a simple melody of my own com- From its very inception, the Salvation sake. We in the Salvation Army believe money is not their own. We tell beautiful people that their fascination is not their own. Our message to musicians is the souls of men to Himself.

## Master Lesson on a Fascinating Bach Prelude

(Continued from Page 398)

melody with no accompanying harmony, very little pedal is used. There could be two or three little touches of pedal here. but it is better for the average player to play safe and use none.

Bach was always very economical when it came to placing marks of expression, ritard placed at the end. The only edition I have found containing one is that by Theodor Wiehmayer, However, I cannot imagine anyone not feeling a slight

In marking the pedaling for this

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## **ARGAN AND CHOIR QUESTIONS**

## Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can experts no opinions as to the relative qualities of various organs.

A. We are sending you information about two-manual reed organs by mail. Vocalion or-gans are no longer made. They used blown force instead of suction. The bird effect is produced by a small pipe inverted, the top part of which is equipped with a whistle op-erating in oil. The cricket effect is produced by a piece of metal, dented and operated by a

O. Will you send me list of places where organ parts may be secured? Also advise where used pipe organs of two or more manuals may be secured.—E. J. C.

A. We are sending you information about organ parts and used pipe organs by mail.

Q. Will you send suggestions and help as Q. Will you send suggestions and help as to most usable anthems for mixed voice choir, of medium reading ability, pleasing voices, and of accurate patch? There is an eager willing-ness to work Kindly explain about a cappella work. Must special anthems and songs be used for that? Is there an instruction book on a for that? Is there an instruction book on a cappella choirs" Will you please suggest some beautiful and unusual Christmas numbers?

A. We suggest your examination and consideration of the following: "The Art of A Cappella Singing" by John Smallman and E. H. Wileox: "The Concord Anthem Book" by Archibald T. Davison and Henry Wilder Archibald T. Davison and Henry Wilder-Foote; "Master Choruses" (Selected by Ross-Smallman and Matthews); "The Junior A Cappella Chorus Book" by Christiansen and Pitts; "The A Cappella Chorus Book" by Christiansen and Cain. Of course, there are exceptions, but when an accompaniment does not duplicate the voice parts, the accompaniment generally should be used. There is much unaccompanied music available that can be used according to needs and ability. "The Concord Anthem Book" and "Master Cho-ruses," which we have suggested, contain both accompanied and a canella (unaccompanied) numbers; also the direction "accompanied (if necessary)." Some Christmas numbers that you might examine (accompanied and unac-companied) include: The Citizens of Châr-tres, XVI Century French, Dickinson; Silen-Might, Gruber-Fry; The Echo Carol, Arrange-ment by Whitehead; Song of the Virgin Moth-er, Nagle; Manger Hymn, Fry; When I View the Mother, Voris; God Rest Ye, Floyd; Holy Day, Holy Carol, Lefebvre; Let Carols Ring you might examine (accompanied and unac Swedish Folk Melody, Black; Sing Noel, Snow. Choruses from "For us a Child is Born" (Cantata) Bach. Chorus "Alleluia" published

Q. We have an organ, made in 1903, tracker We have an organ, made in 1900, truescording and pneumatic pedal action, with stops included on enclosed list. The only pedal stop, the Bourdon, has been voiced done until it is nearly like a Lieblich stop. This makes it very burry and indistinct. If we were to add a stop to the organ, would you advise another medal stop on a manual wire. If it is my belief. pedal stop or a manual stop? It is my belief that if a Lieblich stop were added, and the Bourdon brought up to proper value, it would be the best addition to the pedal. What is your opinion? Also, what manual stop would you suggest adding?—H. C. C.

A. Your idea of an extra pedal stop of the Lieblich variety is a good one. The one-stop pedal organ is usually too weak for "full or-gan," or too loud with soft manual stops in gan," or too loud with soft manual stops in use. Our suggestion for a manual stop would be a Cornopean for the Swell organ. For any of these additions we suggest your consulting a practical organ man as to their advisability-from a mechanical point of view, of the chest room, wind capacity, and so forth.

JULY, 1944

Q. Will you send me all available informa-tion on two-measure reed organs? Also about broadins reed organs? Can you fell me how the bird effect and the cricket effect in theatre organs works?—D. O. existence, or give me an idea as to the age of the instrument?—L. J. C.

> A. We have no record of the instrument or firm you mention, so cannot give you any information about either, except to say that the firm is no longer in business.

> Q. Can you give me the names of companies selling new and secondhand reed or-gans, especially large reed organs such as are used in churches, and in particular two-manual and pedal organs, and state approximately the cost of securing one, new and secondhand. Can you tell me what the new electric organs such as Hammond and Gulbranson cost?

> A. We are sending you by mail, information about organs available, and suggest that you communicate with the parties, asking for prices. This advice applies to the two makes of organs you mention also. We do not have price lists, and the cost will depend on the style and make of instrument selected.

Q. Our church is planning to rebuild, and we are wondering what to do about the organ, which is an old one with tracker action and in poor condition due to neglect. Probably it is an old English organ. Enclosed is a list of the old English organ. Enclosed is a list of the stops. Will you advise whether to have the organ rebuilt, using nothing but the pipes from the present organ? A certain company, with-out seeing the organ, has appraised the pipes at between \$700 and \$800, and say that the cost of rebuilding will be an additional \$2,000, approximately. Is this a fair price?

understand that a unit organ is one is which additional stops are borrowed or built on the stops or sets of pipes already available. Do you advise unifying this organ? Also, about how much would it cost to add a Vox Humana, and would it be useful? Would some other stop be more practical? Would you advise having this organ rebuilt rather than purchasing one of the several types of electric organs now available? Can you furnish the address of some firm that deals in secondhand two-manual and pedal, reed organs?—A. B.

A. We, of course, are not familiar with the A. We, of course, are not familiar with the quality of the organ in your church, nor the range of the manuals and pedals, and adverse of the manuals and pedals, and the pedal

be done very carefully.

be done very carefully.

control piece is twich an extended and piece is used to protein earlier to necessarily at two or more pitches. Duplexing is the using of a stop in the sum pitch. If you replace the organ, you might consider unifying some soft stop, such as the Swell Stillar and the piece of the piece is the piece of the piece is the piece of the piece is the piece in the piece is the piece in the piece is the piece in the piece is the piece in the piece in the piece is the piece is the piece in the piece in the piece in the piece is the piece is the piece in the piece in the piece in the piece is piece in the piece in the piece in the piece is piece in the piece in th electronic instruments). We are sending you by mail, names and addresses of parties having used, two-manual reed organs available.

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(Continued from Page 393)

smooth and even vibrato which, however, is too slow to be musically acceptable. The best remedy for this is to practice scales in slow quarter notes, with a heavily accented martelé, giving each note as rapid a vibrato as possible. The concentration of nervous energy necessary to make the accents reacts sharply on the left hand, causing it to vibrate with considerably greater speed. In this connection it may be recommended that the pupil use a fairly rapid bow stroke in all the earlier exercises. A slow, wobbly bow has a detrimental effect on the vibrato, while a faster, firmer stroke encourages it. A bow stroke of three seconds' duration is quite slow enough

The use of the vibrato in artistic musical expression is quite a separate subtect and a discussion of it must be reserved for a later date, One point, however may be mentioned here; a violinist cannot attain to more than a moderate degree of artistry with only one vibrato. Although it must be a subconscious part of his tone production, it must at the same time be under control; so that the player can make it wider or narrower. faster or slower, at will; a vibrato, in short, that can give true and fitting expression to each and every style of music, and to the temperament and imagination of the artist.

## The General Wanted a Wedding March

(Continued from Page 395)

opposite door in Western bridal gown of delicate pink, carrying a bouquet of ginger blossoms

"Music!" yelled the Master of Ceremonies. This time it was Marching Through Georgia.

After that the elder general said a few words of congratulation to the bridal couple and they withdrew by the front entrance. The "Western-style wedding"

The general's secretary insisted that I attend a dinner for the guests; I doubted if I should, since, after all, I had not played the wedding march, I finally thing else; not everyone can attend the festivities of a Chinese war-lord.

The general had "borrowed" space in the park to erect an immense mat-sheda structure built in a day from palm leaves tied onto a bamboo frame. The inside walls were covered with silken banners of wedding red inscribed with the "double happiness" character in gold. The floor was filled with long tablesplaces for four hundred guests. I was given a seat of honor at a table next to the groom's party, placed between the 18-20: the latter bars are the darker secretary and his friend and across from and more intense. . . . If a rich, sonorous

taining her own family and friends elsewhere I felt a little self-conscious until T remembered that no one expects foreigners to know the fine points of etiquette, and I saw no way to retreat gracefully.

After all the guests were seated, the general and his party came in. I was taken to his table and introduced by the secretary; he thanked me for my music in a soft voice, speaking Mandarin which I barely understood, and "commanded" me to attend the whole three days' en-

(This very colorful and picturesque article will be continued in The Erupe for August )

## Let Phrasing Solve Your Difficulties

(Continued from Page 385)

meaning of that poem. In the Haydn "Sonata" we can find where the chief emphasis lies. As we go on through the after-phrase, we find the interest growing stronger after the second measure until it reaches its climax with the E-flat, and then proceeds to a very definite conclusion in the last measure.

The distinction between the possician and the woodpecker, then, should be quite clear. The woodpecker may be able to lengthen or shorten his group of strokes, but he can never make legato groups to contrast with his staccatos; "high lights" seem also to be excluded from his repertory. The call of the yellow hammer is a dramatic, two-note diminuendo motive, legato enough to illustrate the difference between even limited musicianship and the thoughtless drumming which is the bane of every

Endless opportunities for studying the effects of phrasing and learning its laws are offered by the radio. The clan of Toscanini's readings gives a most vivid example of intensity in phrasing. From the first measure to the last, each phrase has an irresistible impulse of rhythm and an irresistible force of climax. If one previously goes over the score or even some part of it, marking it according to one's own opinion, and then follows it, marking the difference in the reading, one begins to understand the reasons for the impression which this great master makes on the listener. The understanding grows by comparing this reading with those of other conductors. The same way of studying compositions for piano or yielded, more out of curiosity than any- violin-the method of comparison-is recommended as a sure way of broadening one's musicianship.

## Technic of the Month

(Continued from Page 417)

rain returns in Measure 15.

Contrast the dynamics and rubato of Measures 15-17 with those of Measures an Oxford graduate, who (I suspect) was low B (soft pedal!) is played in Measincluded in the guest list for some ob- ure 22, the damper pedal may be held scure reason and dared not refuse the all through Measures 22, 23, and 24. changed only at the low B in Measure The room was filled with men; I was 25. . . . The final drip-drops in Measthe only woman present. The bride did ures 25 and 26 must be scarcely audible not then appear; for she would be enter- in the all-enveloping gloom.

## VIOLIN QUESTIONS

## Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full namand address of the inquirer. Only initials, or pseudonym given, will be published.

## Transcribed by Walter Rolle

A Musical Family

Mrs. C. O. R. Oklahoma -1 It is a pleasure

to hear of so musical a family as yours, and I

wish the best of luck to your son and your daughter in their studies. Probably the cello method best suited to your needs is "The New

School of Cello," by Percy Such. In it you will find all necessary information about fingering.

I do not have the space at my disposal to go into the subject here. With average talent and careful study, you should be able to play the

first unaccompanied "Suite" by Bach in about three years. The other Suites are more difficult.

violin, and cello, but you may possibly be able to obtain something if you write to the publish-

ers of Tax Erupe telling them exactly what you want. It is a very unusual combination.

is the "Old Masters for Young Players," by

made your violin was probably Johann Chris-tian who was born in 1758 and died in 1822. In model, his violins are somewhere between the Klotz and the Hopf patterns, and they generally have a fair quality of golden-brown varnish. They do not seem to have been imi-

tated, so the chances are that your violin is genuine. If so, and if it is in good condition, it could be worth up to one hundred and fifty

J. R. A., New Jersey.-Many violinists have

study in D major, Number 19, can be practiced in the same manner, as can any other "finger-exercise" study, such as Number 4 and Number

of Mazas. This method of practicing develops

of Mazzas. This method of practicing develops lexibility in the fingers more rapidly than any other, even though it does violate the "Keep-He-fingers-down-as-much-as-possible" tradition. You would not, of course, play this way in actual performance. In this issue of Yno-Erons, or the next, you will find further marks on the development of finger strength

Value of Slow Practice

piece in the album is very good music.

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ı	3224 Second Mazurka, G-3
	3398 Tales from Vienna Woods, G—2Straus 3225 To Spring, №—3Grier 3400 Valse. Op. 64, No. 2, Am—3Chopis
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that may interest you.

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An Unknown Maker
Misc C. A. R., Pennsylvania.—I can find no
record of a violin maker by the name of
record of a violin maker by the name of
Raufflo Acaretto, and an wondering of the
have correctly
other readers of this column
have come scross the name; if they have, I
should like to hear from them. In any case, you
press the readers of the readers of the sound-post on the other
have come scross the name; if they have, I
should like to hear from them. In any case, you
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the sixteenth century. Gasparo da Saló (1542-1609) was one of the first makers. The violin came to perfection with Stradivarius and Joseph Guarnerius del Gesti at the beginning of the eighteenth century, and since that time there has been no important change in the design of the instrument. A few freak pat-terns have been invented for which extravagant claims were made, but they proved in-ferior to the older models and have disappeared

A Strad Model by Aubert

first unecongoined "Sulfe" by Bach is about A Strad Model by Aubert 12. There are several books of easy piano tits label, your violin was made by the first of the first part of the several books of easy piano tits label, your violin was made by the first of the first part of the several books of easy piano tits label, your violin was made by the first part of the several part of the label is meaning-arranged and contain very good music. These less, except that if may indicate that the violin trap be difficult to obtain, however, as they follows the Strad model in general outline.

are published in Germany.

3. I do not know of any piece for clarinet. Correct Use of Rosin

Mrs. M. R. H., Colorado,-There was a discussion of Heinrich Heberlein violins in this column in the April issue of THE ETUDE, and you probably saw it. In case you missed it, I can say that your instrument is worth between seventy-five and two hundred dollars, according to workmanship and general condition.

2. I cannot recommend any particular make

of rosin in this column, but I can assure you that the brand you are using is a very good Mrs. F. X. C. New Jersey.—There were seventher or eighteen members of the Ficker noticed may be caused by using too much family who weeked in Markenskirchen, Germany, during the eighteenth century and the braid studed—or it may be caused by using too much first part of the initetenth. The Ficker who made your violin was probably Johann Chrishalfing.

The probably Johann Chrishalfing.

Is It a Strad?

Mrs. P. H. T., New Jersey.-The likelihood of Mrs. P. H. T., New Jersey.—The likelihood of your friend's violin being a Stradivarius is almost nil, particularly as the label is obviously false. Stradivarius ided in 1737, so he could not have dated a label 1776. However, there are many very good violins with fake Strad labels in them, and yours may be one of them. As you live so near New York, it would give you little trouble to have it appraised. A firm, such as Shropshire and Frey or the Wurlitzer Co., would no doubt do this for the usual fee.

difficulty in loosening up their fingers when they start to practice, and this is generally

request up trying to play too rapidly in the first few minutes. It is slow practice that makes 1, R. K. Texes.—The making of violins is a the fingers facility, not rapid playing, I suggest that you kegat play the second to each note and making sure that while one finger grips the string the other three are quite relaxed. Follow this with Steap Number to the way I suggested in the January, 1944 issue of time from the way I suggested in the January, 1944 issue of fine Erose; that Is, lift each finger quickly will meet the eye of someone who will consider fine from the major. Number 18, can be practiced in the suggested in the string. The trill sunticate with me.

Book on Violin Making

M. O., Ohio.—Only the cheapest grade of factory violins are made with the bass-bar in one piece with the top. It is possible that a violin of this sort would be improved by having the bass-bar removed and a real one correctly fitted, but would it be worth while to have this rather expensive operation per-formed on an instrument of this quality? I would advise you to put the money towards a better violin.

2. The bass-bar creates a certain amount of

burgh. For a small use, we will give you an windlest on 200 Nest wind Sirrer, New Sork Light Sirrer, New York City, or to The Metropolitan Music Co.

2. It is not known who made the first "mod2. It is not known who made the first "mod2. To you have you will be able to get some from a local maker.

## .... by Kathleen Armour

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## Music and "Plant Morale"

(Continued from Page 375)

tising and the general unsuitability of favorite requests. the music because it is not intended for "In each work period one program industrial use. Several Frequency Modu- should be scheduled to precede slightly lation stations have inaugurated pro- and cover the fatigue period, as detergrams for industries, and these stations mined by production studies or other may prove to be good sources. The FM means. An effective way of programming stations cover only a limited area and music during this particular session is at present do not carry much advertis- with a constantly progressing 'mood.' ing, so that programs can be planned This 'mood' has to do with the stimufor industrial use. This has been done lating effect of the selection and may or by determining playing periods at a may not be dependent on its tempo. The meeting with the leading industries in thought is to give the physiological sys-

toire and variety of music necessary for Allow an interval of ten to twenty secindustrial use is so great that the plan onds between selections. is not advisable

a ten-minute period during shift changes. repetitive, monotonous tasks. This schedule is tentative and should be revised in accordance with the plant's attention, and this helps to account for

almost invariably consists of marches therefore it has in several instances reand moderately fast dance music. In duced strife and bickering among the some instances the use of military employees. Other effects noted are the marches has been found inadvisable, as earlier arrival and later departure of it reminds women workers too strongly employees, improved attendance, particuof husbands or sweethearts in the armed larly in the case of short duration abforces. College marches and fast polkas sences, and generally marked improvemake good substitutes.

several reasons, among them being the "Lunchtime is generally the period durtime given to station breaks and adver- ing which the employees can hear their

tem a gentle push which increases in in-"The final music source to be consid- tensity to a final send-off in the form ered is a live orchestra. This might be of a fast fox trot or polka. The progrespossible if the music were distributed sive stimulus has been found to have a through a sound system, but the reper- carry-over effect of an hour or more.

"The primary purpose of music in in-"A maximum of two and a half hours dustry is to relieve fatigue and boredom. of music per day is found to be suffi- Many other effects have been noted cient. The duration and spacing of the which are of considerable importance, playing periods is dependent on the but they must always be considered as fatigue characteristics of the employees secondary in nature and under no cirand thus is a variable factor not only cumstances can they be guaranteed, alfrom one plant to another but between though the high percentage of plants separate departments of the same plant. enjoying them makes them almost a cer-A good starting point is to use two play- tainty. Production increases as high as ing periods of twenty minutes each in ten per cent are common, and even the morning and afternoon work periods, greater increases have been in order. thirty to fifty minutes at lunchtime, and Operations most susceptible are light,

"Music has been found to facilitate needs, as experience proves necessary. accident reduction and improved quality Employee preferences and requests should in production. It is also the reason why be given consideration and should be music can be used in offices and departments where mental processes are the "Music for the change of shift period rule. Music relieves nervous tension and



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tone as do or 8. The pattern do, ti, la, or 8, 7, 6; then do, la, or 8, 6, will give the correct interval. Again, use All Through the Night. Review with descend-

tone sing all intervals studied.

ing the third as such. sidering the given tone as mi or 3. Men- sult. tally sing mi, re, do, or 3, 2, 1, then think No matter how beautiful the voices or

mi-do or 3-1 For a review: From a given tone sing can be no satisfactory musical result major and minor thirds ascending; also without tonal accuracy, and accuracy curately and quickly, intonation difficul- trained.

## Ear-Training

(Continued from Page 390)

singer to "find" the tone by humming ties are practically over and the students or sounding the first tone before an- hearing has been immeasurably quickswering. Repeat rapidly, until the as- ened. Next, sing all the intervals studied. cending whole tone is entirely accurate both ascending and descending. Rapid and sung rapidly and with assurance. drill (not taken in sequence) is very valu-

#### Whole Tone Descending

Consider the given tone as re or 2 of the perfect fourth, the augmented and the scale. Think do or 1, Sound the an- diminished fourths being seldom used swering tone until no difficulty is expe- and easily mastered. If the singer will

A further desirable procedure in ear- tone, he has arrived at the correct tone. training is the use of the whole-tone As soon as possible, think the fourth as scale. Most students find it very inter- such-sol-do, or 5-8 will aid in hearing esting to study the various ways in which this interval. The fourth is usually sung a scale may be constructed. The two ex- too small (flat) and needs careful study tremes, or the distances from the tonic Practice till it can be readily and accuto its octave, are not variable and always rately sung. In descending, do-sol, or 8-5 remain the same, the various scale pat- will aid the hearing. As a review, practice terns resulting from the shifting of the all intervals from a given tone; then sing half step. From a given tone play the any interval requested, either ascending various scales-major, minor (all three or descending from any given tone forms), and chromatic-calling attention to the fixed limits, or octave, and the

variable tonal grouping within, Next, play the whole-tone scale in which no semitones or half steps are in- use of do-sol ascending and sol-do descluded, noting that there are only seven cending will help to strengthen the sense notes instead of the customary eight Sing slowly both ascending and descend- confused with the fourth, and careful and ing, Transpose, Compare with the chro- continued practice is essential. Tie up

matic scale. 0 0 0 0 0

Sufficient practice, until the whole-tone and chromatic scale can be sung accurately, will more than repay in the resultant aural sensitivity.

The Interval of the Third

half tones) from the perfect fifth by add-Thirds contain either a whole tone ing a whole tone. Use sol-mi, or My Bonplus a semitone, or two whole tones, nies Lies Over the Ocean, Descending, use From a given tone, think a whole tone ascending, and add a semitone. It may be conceived as la, ti, do, or 6, 7, 8. The well-known tune

Develop the minor sixth as one-half tone smaller than the major.

It is usually sufficient to develop only

think first a major third and add a semi-

The Fifth from the Fourth

fect fourth by adding a whole tone. The

of hearing. This interval is frequently

with the sense of sight through use of the

staff, as many students do not see inter-

vals accurately. Be sure that descending

fifths are accurate, as the tendency is to

Review fourths and fifths, then all pre-

ceding intervals. Sing all from a given

tone. From any tone sing any interval,

either ascending or descending. Response

Develop the major sixth (four and one-

sing them too large (flat).

should be prompt and accurate.

Develop the perfect fifth from the per-

Review all intervals as previously indicated.

The minor seventh (one tone smaller than the octave) is found more often than the major. Develop from sol-fa ascending, or think a major sixth and add As soon as possible, think the minor a semitone. It should be developed also third as one interval (la-do). Practice descending, For the major seventh, think till ascending minor thirds offer no diffi- a half step under the octave ascending, and a half step above the octave de-Develop the descending minor third in scending. In review, sing both sevenths the same manner, considering the given ascending and descending. Compare with sixths. From a given tone sing all intervals studied. From a given tone sing any interval studied.

Octaves need careful training as they ing seconds, and finally from a given are usually sung flat. Summary: All intervals may be computed or measured, Think two whole tones-do, re, mi, or using the semitone as the basic unit. Its 1, 2, 3—or use the round Are You Sleep- carcful establishment is essential. A few ing? Proceed as previously outlined. Dis- minutes given to interval practice each card the thought process of two whole day, or at the beginning of each reheartones as soon as possible, mentally hear- sal, will immeasurably reward both singer and director in the accuracy of intona-Develop descending major thirds, con- tion and mental alertness which will re-

how musical the singers may be, there descending. When singers can do this ac- can be developed if the ear is carefully

THE ETUDE

## Jane, the Adult Beginner

(Continued from Page 376)

relation of ears and eyes and hands, In ginning on any key on the piano. Then order to read music you must play largely it was easy for her to transpose tunes "by touch," and must know by feeling, like The Ode To Joy melody from the what keys you are touching. Otherwise, "Ninth Symphony," merely by using the you are obliged to look down at your same fingers on the same relative keys hands, you "lose the place" and can't of any scale, After she had successfully find it again, and you have stopped read- done all this, she said. "I can now play ing altogether.

Do you suppose I'll ever be able to do Beethoven's 'Ninth Symphony in L all those things at once-feel my way, minor.' Wait till I tell Ted that!" and go up and down to the right places, while I keep looking along sideways at play chords as an accompaniment while all those notes?" I said that I knew she she sang Brahms' lovely melody. Lullaby could, but that she mustn't be insulted and Good Night. The accompaniment if we started to read from a baby book. needs only three chords. Instead of writ-Of course, I knew she would get along ing the notes on the staff, we wrote the much faster if I could persuade her to figured notation, I, IV, or V, on a sheet read at first a great many easy pieces, of paper. This is much easier to read rather than to plow laboriously through and can be easily transposed. Jane said the notes of a difficult piece. She agreed, "To think that those figures tell me what but when she saw the reading book which to do! I love IV! Is this Harmony?" I gave her, she said sweetly, "Would you said it was, in its most practical form mind if I put a paper cover on it? I The three chords that she had learned couldn't bear to have my family see those can serve as the harmonic background children hopping around on the cover!" for a number of other familiar tunes. So Then, apparently to encourage herself, she worked out quite a repertory of "old she inquired, "Is this what they call the favorites," which she sang while she ac-'natural method?' You seem to teach companied herself. music the way they teach a child to read books. There was a little six-year-old to me and said, "This would be a wonboy down in Georgia who used long derful hobby for a lot of the girls. It's words like 'Chatahoochee' and 'aeroplane' fun and it's lovely, and you have to conand 'maneuvers,' and was just learning centrate. It takes your mind off watching to read The Cat ate the Rat. My pieces are in the 'Chattahoochee' class, and my reading is in the Cat and Rat stage, I education that we have not yet had

#### The Third Step

chords and scales are built, transposing, literature. With her natural musical and playing accompaniments, went along taste, she has a good foundation to build swimmingly. Any adult who responds to on. Any adult who enjoys a fine play, ideas as well as to facts will be inter- can become interested in and enjoy a ested in how music is made, as well as Brahms' symphony if properly exposed how music is played. A number of years to it. John Erskine once wrote a book ago I had the pleasure of working with with the lovely title, "The Delight of an Army man who "wanted to know Great Books," and Jane will soon have something about music." We began build- open to her "the delight of great music." ing all the major triads by a neat and easy system of overlapping chords in patterns of white and black keys. His hands were fairly large, so if he got a finger caught between two black keys it needed both of us to extricate it. But it took him only three minutes to learn all twelve chords, and at the end I said, "It might encourage you, Colonel, to realize that Paderewski knows no more major chords than you do, for there are no of it in every letter, which shows how more." And Colonel Bill said fervently, much it means to her." "My God!" Jane learned them equally quickly and her reaction, though not it and goes ahead at the rate at which profane, was just as enthusiastic.

scale. After learning the pattern, she be "The Adult Beginner.

found this harder, as it takes a fine cor- found that she could play the scale bein a number of keys The Ode to Iou Jone Said, "It seems most complicated, melody from the last movement of

Her latest achievement was learning to

At the end of her last lesson she turned for the postman.

There is another side to Jane's musical guess," which was a perfect comparison. time to do much about, but which is really the most important of all-that is, for her to become familiar with, and The third line of study, learning how really understand, the great musical

Two weeks after her initiation into piano playing, Jane heard from Tedand life began again. Then letters came frequently, and in his first V-mail to me he wrote, "Well, I am in old England once again. The general landscape is so serene, it is hard to realize that one is a soldier, and these are wartimes, and that we are near enemy country. Janie apparently gets a big kick out of the piano and thinks it is fascinating. She speaks If Jane continues to get a kick out of

she has begun, by the time Ted gets Next, she learned to build the major back she will certainly have ceased to



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the tune to him, and the bugler

"Very interesting," said Bobby,

"Well, let's see. Besides the bugle

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BOBBY had become a member of during the Civil War."
the Boy Scouts, and one after"Tell me about it, Uncle John." noon Uncle John found him "It seems that the General did not playing the various bugle calls on care for the bugle call used at that the piano, "Isn't it surprising," said time for Lights Out, and he thought a Uncle John, entering the room, "how good deal about it. Then, one day a many different bugle calls can be good bugle tune came to his mind and played on the tones of the simple he sent for the bugler and whistled major chord?"

"I was just thinking the same played it. The General was quite a—How many compositions by Grieg thing, Uncle John. And I never used satisfied and it was written down on to realize that only the tones of the the back of an envelope. This was the b—He was born in Norway. When? major chord were used in bugles, origin of that beautiful call the c-When did he die? They can play C, E, G, but they could not make a sound on D or F. That's funny. Our bugle teacher explained it to us. Who composed our bugle calls, Uncle John?"

"Bob, your musically inquisitive mind sometimes amazes me, but I am glad to find you are interested in so many phases of music. You know, too many people take things for granted, especially familiar things, such as these bugle calls. No doubt you will be surprised to hear that many of them are hundreds of years

"You've got something on me there, Uncle John. I had no idea they were that old."

"Oh, yes," answered Uncle John: "In fact, some of them are said to Army now uses for Taps." have come down from the Crusaders in the Middle Ages. However, we will "What else do you know, Uncle not concern ourselves too much about John? That is, about bugles and that just now. However, a number of Army music, I mean," he added, A program of Grieg's music is easy to French army in days gone by, such as the Mess Call, and Retreat, and calls, there is much music that be-Reveille. That is why that one has longs to the Army and Navy. For ina French name, as reveille means in stance, you know that during the French, to arise, or 'get up' as we Revolutionary War the song Yankee say in America. And some calls, including Tatoo, came from other European countries, brought here by the early settlers."

"But have we no calls that are really our own, Uncle John?"

"Sure, we have, Bob. The most beautiful one of all, Taps, is purely American, as it was written by Brigadier General Daniel Butterfield

Army, while the Battle Hymn of the Bob?" Army."

Glee Club once "

also during the Civil War came the good one." song, When Johnny Comes Marching "Don't forget the old song of the Home, composed by Patrick Gilmore. Navy, Anchors Aweigh, and the good-Incidentally, this march has been humored song of the Infantry, We made into an overture for orchestra March and March and March, Even by the modern American composer, the Air Force has songs for its dif-Roy Harris, and I hope you'll hear it ferent branches. We are all proud of some time. Speaking of Patrick Gil- these songs and we know how their more, he was an interesting char- vigorous rhythms and clear-cut tunes acter. He was a bandmaster in the react on the men in the service of Civil War himself, and after it was our own United States," said Uncle over, he organized two immense John. festivals of music in Boston, called "I'm glad I'm an American, Uncle Peace Jubilees, one of which had an John, and I'm glad music means so orchestra of two hundred players and much to everyone in this country. I

## Junior Club Outline No. 34. Grien

d-He often used folk-song melodies in his compositions. What are folk-conge?

for piano and orchestra?

Terms

f-What is the difference between a tone and a note? g-What is a quintet?

Keyboard Harmony

h-Play a minor triad, then lower its fifth one half-step. This makes it a diminished triad. For example, C, E-flat, G is a minor triad. C. E-flat, G-flat is a diminished triad

i-Play a diminished triad on each of swered Peggy. the twelve degrees in the minor

arrange. Use as many of his piano compositions as vou can It is also interesting to include recording of some of his songs. as well as his larger composi-



Doodle was associated with our valiant, a chorus of twenty thousand. Think though poorly dressed and underfed, of that! Today we have songs to Continental Army, Then, years later designate, not only our Army, but all in the Civil War, the song Dixie be- the various branches of the service came the song of the Confederate How many of these can you name

Republic was sung by the Northern "The Marines Hymn, From the Halls of Montezuma to the Shores of "That's a thrilling song, I think," Tripoli. That's one of my favorites commented Bobby, "We learned it in I like to hear the Marine Band play it. And the Artillery song, The Cats-"Yes, it's a grand old song, Then, sons Go Rolling Along is another

feel like shouting the title of Sousa's great march, The Stars and Strings Forener!"

"Good, Bobby. Let's shout it-THE STARS and STRIPES FOREVER."

## Peggy's Discovery by Alice H. Van Atta

Peggy's new piece has a singing melody in the left hand, but her ace-Have you ever heard his concerto companying chords in the right hand were so heavy the poor time was drowned out. In fact, you would never have guessed it was there

"But I can't play loud in one hand and soft in the other," protested Peggy, "because it just doesn't work."

"Peggy, can you lift a tea towel in one hand and a kettle of hot water in the other? Or a baseball in one hand and a bat in the other? Or a heavy vase in one hand and a feather duster in the other?" asked Miss Brown.

"Why, of course, you can," an-

"And when you lift a heavy thing in one hand and a light thing in the other you manage your hands differently; otherwise the light thing would fly up over your head. The trouble here is, you try to play the piano, yet manage both hands in the same way. Tell me how you go about lifting a heavy thing in one hand and a light thing in the other," said her teacher.

"Well, I suppose I just-I just-Oh, I see! You want me to pretend I'm doing that on the piano."

"That's the idea, Peggy. The left hand in this case carries the melody and takes the weight. The other hand is merely lifting a feather duster "

"It works!" exclaimed Peggy, as she repeated her piece.

## Junior Etude Contest

THE JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper, and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and . Write on one side of paper only. Do girls under eighteen years of age.

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this page in a future issue of THE ETUDE. Chestnut Street, Philadelphia (1). Pa.,

ceive honorable mention.

not use typewriters and do not have any-

dred and fifty words and must be re-Names of prize winners will appear on ceived at the Junior Etude Office, 1712 The thirty next best contributors will re- by the 22nd of July. Results of contest will appear in October. Subject for this Put your name, age and class in which month's essay, "Music is fun."

on Melody Orchestra Chapeau, Quebec,

## Triangle Puzzle

by Stella M. Hadden The central letters of the answers reading down give a musical instrument

		Х			
		Х			
		Х			
		Х			
	,	Х			
		X			

- 1. A consonant. 2. A symbol that adds time value to
- a note
- 3. An opera by Bellini. 4. Sung by sailors at work. church organs.
- 5. A body of instrumental performers. 6. Preludes and postludes played on

DEAR JUNIOR ETUDE: We have organized a Junior Music Club which we call the Musical Pilgrim's Club. Our motto is "Learn to live beautiful lives through the art of music." We meet the first Saturday afternoon of each month and have refreshments every other month. We are going to make a scrapbook in which we wil put pictures of composers, instruments and other interesting musical pictures. We have president (I am the president), secretary, club planist, treasurer and librarian. I think we will

enjoy our club very much. This is the first Junior Music Club ever organized here and we want it to be a great success.

From your friend,

## Prize Winners for April Puzzle (Composer Square):

Class A. Christine Czeck (Age 15), New York. Class B. Stewart Guthrie (Age 14), Virginia.

DOROTHY JEAN SCHALLP (Age 12).

## Honorable Mention for April Essays:

JULY, 1944

### The Importance of Expression (Prize winner in Class A)

A piece being played must be pleasant to the sten.r. How annoying it is to hear one of the master's works being "thumped out." In my opinion there are two sources of expression which make the composition not only colorful ut picturesque to the listener. The first come from the composer himself for into his comresults of past experiences. The second comes from the performer who may not be affected by the pieces just as the composer was. Care ful blending and combining of these two ex-pressions mold the piece into one exquisite tone color. To get the full meaning of expression requires deep concentration on the artist's par' Expression then is in the piece, but latent walting to be brought out by the artist for the audience. After all it is the audience who

Helen Sininger (Age 16), New Hampshire.

Prize Winner in Class B Gladys Englehart (Age 14), Oregon.

Prize Winner in Class € Mary Ross Anderson (Age 10), Tennesse

Letter Box

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island.

I would like very much to hear from some American music students, as I have been enjoying your Junior Etude pages for a long time.

From your friend,

Helen J. Har (Age 21),

New Zealand.

#### Red Cross Afghans Knitted or wool-goods squares have been r

ceived recently from the following, and we say "Many Thanks" to the senders, many of say "Many Thanks" to the senders, many of whom sent large numbers of squares: Marie Olson; Ann Wright; Mary Rolfe O'Neil; Jean Siebold; Maureen Wiltz; Agnes Zimmerman; Jane Lee; Jane Jackson: Carol Hoobler; George Bechtel, Jr.; Harold Bingham; Jeanne Weaver; Bechtel, Jr.; Harold Bingnam; Jeanne Weaver; Ross Hildebrand; Jacqueline Watson; Virginia Leeper; David Puryear; Jean Sessions; Mary Moegling; Mary Boron; Shirley Givens; Carole Rogers; Jean Paisley; Ardith English; Merry Mattson; Marlane Thompson; Lucy Rodenberg; Sharlene English; Dorothy Beardsley.

## Honorable Mention for April Puzzles:

Joe Harvey Haward; Mary Lou Snyder; Mary Rufus Gordon; Barbarn Bryan; Erma Ewoldt:
Multi-agnoria; Mildred Rosenberger; Charlotte
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THE ETUDE

THE COVER FOR THIS MONTH-Whether it would be possible to make a good debate on the subject of the buying of War Bonds being a loan or an investment we only can leave to the reader to decide. When we make an investment we do it on faith in something or someone being able to use our capital so as to bring us dividends and at the same time keep our capital secure. When we lend money it is on faith in the ability of the borrower to repay, Either way you look at it in responding to Uncle Sam's request that we put our money in War Bonds, who can have any doubt about Uncle Sam's ability to keep the capital secure while it earns dividends, or that he will be able to return the money with interest as promised.

Joining with many other magazines published in these United States of America THE ETUDE MUSIC MAGAZINE is including a reproduction of a \$100.00 War Bond on its front cover, This special feature publicizing the 5th War Bond Drive has been made possible by the permission of the United States Treasury Department. Never before has anyone been permitted to reproduce a facsimile of a United States Bond, Treasury Note or Bank Note, No one can cherish this great country of ours nor mean what they say about its symbolic "Uncle Sam" or its "banner of freedom," if they withhold any financial support they are able to give through purchasing Bonds in this Fifth War Bond campaign. We can keep singing with cheerful and jubilant hearts, "Hurrah for the flag of the free," and we can make it possible for our posterity down through the ages to keep singing the same words if we do all we can now

to help our country to an early victory. Our cover artist. Miss Verna Shaffer of Philadelphia, in carrying out the commission to complete this cover was provided with an Uncle Sam portrait secured from the photographic galleries of Underwood and Underwood, New York, and a photograph of a \$100.00 War Bond made by the studio of H. Armstrong Roberts, of Philadelphia

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JULY, 1944

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One of New York's best known and most experienced teachers, Mr. Richard McClana-han, gives students and teachers a very prac-tical insight to how hearing may be advanced by studying the basic rhythms before studying

## American Music for American Orchestras

(Continued from Page 418)

things like "Dralude to a Traggedy" or wildered by them because the excernts of the fine, cheerful overtures of the me no more movie suites, I beg of you,

received an "Overture to a Comedy" the hall. other day, but by about Page Five of A fault to which many composers, parten-thousandth time.

## Program Music

Just think what a field there is in the for overtures! Gay, humorous, solemnand, so far, all absolutely unexploited (Go home, gentlemen, and study the witty overtures of the lighter French School if you want good models.)

number of suites. Works consisting of Boogie Woogie! four or five short, unrelated pieces, in I want to say here and now that the zounow are good models for this.

And talking of descriptive and romantic music, what has suddenly happened their normal and progressive musical de-velop is automatic, mechanical playing to the tone poem with a title? Are we velopment I want to see more of my For instance, it may be necessary to pay so immersed in abstractions, so deter- esteemed colleagues giving some of their more attention to the right hand, to mined to be impressive, or is our dignity favorite war horses a rest to make more- enable the left hand to acquire the habit so lofty that we cannot-or dare not- room for the performances of important of playing automatically. If one purposely write a modern American counterpart American music. Many of them have disrupts the coordination between the to such things as Till Eulenspiegel or done, and are doing, yeoman service in brain and the fingers, it is interesting. The Afternoon of a Faun or The Swan this respect-far more than anything I to watch what the fingers will do by of Tuonela? Give us more illustrative could ever hope to have accomplished themselves. However, the player could music, gentlemen, and emerge from your in the past twenty years. But there is not depend upon this in a recital. Unlofty, philosophic contemplations. The still room for improvement in certain fortunately, adults are much more selfpublic—and the conductors—will love quarters, for I want to see the American conscious than young people, and to you the more for it. The public is aching public and the American composer going overcome this requires so much more to love you. Give it some tangible evi- forward together in a relationship of dence of your own affection by sometimes writing music which conjures up pride in the musical heritage of their a picture which will stimulate its imag- country. The American composer has tically no control over their fingers. ination. The public loves pictures. If only caught up the lamp of now almostit had an American musical rotogravure defunct European musical culture. Poor, as part of its weekly concerts! Or how shattered Europe looks to him-and to about the musical equivalent of the the American public in still greater funnies? Think of something like "Terry measure—to tend that ebbing flame, and and the Pirates," or "Jiggs and Maggie," guard it! Then, through the vigor and or "Superman" set to music and spread irresistible force of our composers' creover a series of twenty pairs of concerts! ative power, and the enthusiasm and Orchestras wouldn't have any financial love of our great music-loving public, it problems then! The idea may seem fan- will no longer flicker dimly, but will in middle life who still wish to acquire tastic and absurd to many of you, but burst into a glowing, blinding, compel- a moderate musical education, then my

There's only one type of music at which I look askance for symphonic consumption. That is, Suites arranged from Movie Scores. These are invariably unsatisfactory. They are fragmentary and

usually very dull. Prokofiev, in his music for "Romeo and Juliet"-not the ballet -is about the only exception I can rerealize that there is a real shortage of call. Perhaps also a charming suite by good, new, sparkling overtures with which Virgil Thomson from "The Plough That to open our concerts? I don't mean Broke the Plains." But the public is be-"Heroic Laments," or such gloomy con- invariably cease to have any raison d'être coctions. I mean something on the lines away from the film, So. gentlemen, send

past. Well-knit, concise works based on Another form I can cheerfully dispense arresting material; brilliantly scored and with is any "Suite in the Ancient Style." well fitted to put the audience in a good These are usually as "phony" (to use mood for whatever there is to follow. a convenient piece of slang) as they I could name offhand at least a score sound! I also frown upon "Laments" and of eminent American composers, not one "Threnodies!" There's enough to weep of whom has even given thought to an about nowadays without carrying our overture, much less written one. True, I lamentations too often into the concert

the score, the trombones thundered out ticularly the younger ones, must plead have reduced any audience to tears. of self-criticism is largely responsible for once again that even in such a short luctance, I must confess that many comcrop of American Overtures available to chance of recognition and lasting fame. Chopin Etude in Thirds, while it requires conductors, thereby relieving us from There is no greater misconception than about one and one-half minutes to play it. the necessity of opening practically every this. Let me say, with the utmost emother concert with "Leonora No. 3," or phasis, that one masterpiece every five to play for a group of friends. After to enjoy lasting fame as all the smaller

fry of history who ever wrote music. history of this country for good subjects American folksong in the work of our have tried to find an answer. The coordiare still obsessed by continental influ- evidently induced by self-consciousness. ences. Discard the worst of these, and I have studied cause and effect, and outretain the best for your purposes. But side of the necessity of being absolutely And then we could do with quite a elements as possible. And I don't mean is to know the composition even more

romantic vein, preferably, or descriptive great American public can no longer tion of the fingers in groups for every vein, if you will, Tchaikovsky and Gla- continue on an unvarying and exclusive phrase and expression. Weak and diffidiet of Bach, Beethoven, and Brahms in cult parts should be gone over again and their concert fare without jeopardizing again. One danger which is likely to de-(Naturally, I reserve the copyright!) art and artists for the rest of time.

## I Started at Forty

(Continued from Page 388)

of mine presented me with a copy of a book written by Charles Cooke called "Playing the Piano for Pleasure," I sat. up all night reading it the first time. It filled me with new hope and enthusiasm Although Chopin is one of my favorites it was pointed out at that time that his music was too difficult for me. After reading this book, which describes successful methods of approach, I immediately went to work and studied five of the less difficult Chopin compositions, including a Valse and a Mazurka, and memorized them in five weeks.

Of course, to play a composition perfectly may take many years of patient work. For instance, I cannot play the first brilliant part of the Chopin Valse in G-flat major entirely smooth and up to tempo, but I will in another year or so. a tragic motive in slow time which would guilty is that of being too prolific. A lack It is erroneous to assume that our great interpreters of the piano learned the Thereby, it belied its name, and proved this. Also, and I say this with great re- compositions they play for concerts in weeks or even months; it probably took form as the overture, this composer was posers labor under the delusion that the years to prepare them for public perdetermined to deliver a message! In the more frequently their names appear on formance. One eminent planist told me next five years I'd like to see a whole concert programs, the greater their that it took him ten years to learn the

some pompous, overluxuriant Bach tran-years is worth five mediocrities every months of work on a composition and the scription which causes that poor old one year. No better illustration of this feeling that it is well mastered, one stummaster again to shift his already uncom- can be found than in France where De- bles and probably stops altogether in the fortable position in his grave for the bussy and Ravel, with a mere dozen middle of a number. This is the most dismajor works to their names, are as likely couraging experience one can have and is more reason for giving up than any other. What has happened and what can I want to see a greater use of native be done to overcome this condition? Many younger men. Too many of our composers nation of mind and fingers is disrupted, use, for Heaven's sake, as many native relaxed, the only remedy I have found intimately to gain confidence.

One should study and know the posieffort for adults. I have seen beginners other) so nervous that they had prac-

The various methods of approach outlined are nothing new and have been discussed at length and taught all over the world by musicians and teachers much better qualified than I. My intention is to indicate from experience how these rules may help the adult beginner, and if it has given inspiration to those I give it you for what it is worth. Hng light which will be as a beacon for work of writing this article was well

worth while

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